Angry Birds has taken the world by storm.

The most downloaded app in history is now a major animated motion picture, and this book showcases the amazing artwork that brings the world to life! With a vivid palette and larger-than-life characters, you'll see Red, Chuck, Bomb, Matilda, King Mudbeard, Terence, Mighty Eagle, and the rest of the Angry Birds cast like never before.

From the lush and vibrant Bird Village to the top of Eagle Mountain to the insanely industrial Piggy Island, this volume brings a host of witty and whimsical worlds to life. Peek behind the scenes to learn how the creators turned simple video-game sprites into fully-realized CGI movie stars. You won't want to miss out on *The Art of The Angry Birds Movie!*

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THE ART OF THE ANGRY BIRDS MOVIE

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INTRODUCTION

In August of 2003, three college students competed in the Assembly demo party, entering the game *King of the Cabbage World*. Little could they know, as they were waiting for the results (they won, of course) that they had taken their first steps on a road that would lead, perhaps inevitably, from the capital of Finland, Helsinki, all the way to Hollywood, California, in less than a decade.

The trio, along with Niklas' cousin Mikael Hed, founded the company Relude that later changed its name to Rovio. Rovio, meaning "bonfire," could hardly have been a more prescient name. Rovio would go on to produce many moderately successful games, but the fragmented nature of the Java platform made it challenging to achieve a break-out hit on a global level. The introduction of the iPhone in 2007 heralded the potential for change, a potential of which Rovio was well aware. *Angry Birds* would be the key to unlocking that potential. By 2009, Rovio was desperately in need of a hit. Enter Jaakko Iisalo, a Senior Game Designer at Rovio. His graphic of a group of birds with no wings or legs – angry-looking birds – generated such enthusiasm among his colleagues that Rovio decided to develop a game around it.

As Mikael Hed recalls, "I wanted us to create a game that could, in success, be easily extended beyond just gaming. I wanted us to create an entertainment brand. We went through many concepts, but nothing resonated with the team like those birds did. The characters were great – instantly likeable and funny, and we all agreed they could do much more than just games. So we set out to find the right game mechanic for it. After many iterations and a lengthy process of going two steps forward and one step back, we ended up with the first *Angry Birds* game."

The decision to create an entertainment brand rather than just a game paid off. The games in the *Angry Birds* series have been downloaded nearly four billion times, and the cartoons based on the characters have been viewed eight billion times on digital channels alone. Beyond the realm of games and animation, there are Angry Birds toys, books, food products, comics, clothing, and more. But even that wasn't enough to satisfy the ambitions of the ambitious organization. They had their sights set on something bigger... a full-length Hollywood feature!

"We were first approached in early 2010 by Hollywood studios to discuss making Angry Birds into a feature film. I could hardly believe how fast we had gone from total obscurity into having a property that everyone wanted – and that these studios, who were on top of the animation food chain, were genuinely pursuing Angry Birds to make into a state-of-the-art animated feature film," says Mikael Hed. But accepting an offer from within the existing studio system would carry with it certain drawbacks. "I had in my mind a vision for what the world of Angry Birds was, and I wanted to make sure that we would be in control of what the story of the movie would be. If we had given Angry Birds to another studio to be developed, we would have lost that creative control. So I ultimately decided that we had to try to make this movie ourselves, even if I didn't know how to make that a reality. That is, until I met David," Hed says.

As founding Chairman of Marvel Studios, David Maisel was instrumental in the success of Marvel's blockbuster film franchise and eventual acquisition by The Walt Disney Company. He connected with Mikael Hed in 2011. "I became aware of Angry Birds because my 80 year old mother was playing the game and swearing at the pigs! I looked at the game and reached out to Mikael, suggesting we should talk because there might be an interesting movie. Soon I joined on as an advisor to the company. Mikael and I dreamed about how great it would be to make a big animated movie with Angry Birds."

Maisel and Hed knew that the production of a film would take years, and set about building a strong foundation for the movie in the games and ancillary media. "There was about a year and a half of foundational elements being put into place," remarked Maisel. "During that time, we also talked about how to make the movie as big as possible. Mikael and I agreed back in 2011 that even though we didn't know how we would make the movie, we should do certain things to protect the movie. Let's not let the birds speak anyplace else, until the movie comes out, whenever it comes out. That was huge. Let's not let the birds have arms and legs until the movie comes out. Let's not have CGI-grade animation until the movie comes out. These were things that, we knew, if we could protect those things, then the movie had a chance to be really special in a world where there's a lot of games and other animation out there."

But Mikael's vision stretched beyond simply making a film – ambitious a task though that was. He saw the potential in creating a dedicated studio. "We had the game, and it was doing well, and I had these ambitions hoping that we could do something much bigger with that. With David on our team, I knew we had a chance to do what Marvel had done before us – build our own studio and keep the creative control of our movies." Working within the existing Hollywood system could never afford that level of control, and so Rovio began the Herculean task of building out its own studio from scratch.

With Mainel and Hed as the film's Executive Producers, it was time to ramp up production. Their first hire was Producer John Cohen, who had most recently produced *Despicable Me*. He impressed the pair with his vision for what the property could become, and his ability to execute on that vision. Cohen waxed enthusiastically about what makes *The Angry Birds Movie* special. "*The Angry Birds Movie* is a passion project for me, and for all of the members of our core creative team. As a fan, I've personally spent countless hours playing the *Angry Birds* games over the years, which I can happily justify as research for the movie. What's so exciting is that we're making a movie based on a beloved property, with millions of fans around the world, but the reality is that not a lot had been previously defined about the Angry Birds universe. This was very different from an adaptation of a book series or comic book property, where every single facet of the mythology, world, story and characters are already established. With *Angry Birds*, we have many key characters and elements that people love from the games. But the way we've approached this movie is that we are telling an original story. This is a chance for us to take those characters and develop them, build a full mythology, and create an origin story of how this strange conflict came to exist between flightless birds and cute green piggies. So, while it has all of the great advantages of being based on a well-known property, it's really an original story. And that's the amazing opportunity."

Cohen quickly brought in Catherine Winder as a partner, with a focus on building out the team Rovio would need to bring *Angry Birds* to life. Having taken the *Star Wars* franchise into the world of animation, she knew what it would take to evolve such a massive brand into this medium. "Identifying the right talent is key to success." Together the producers approached Directors Clay Kaytis and Fergal Reilly in 2013. Reilly's experience in story, storyboarding and camera combined with Kaytis' background in overseeing animation for and animation on many of the top films at Disney Feature Animation, made them an excellent team. The two Directors immediately hit it off thanks to a shared comedic sensibility and creative vision for the film.

Winder then helped bring in a host of other talented individuals, beginning with Francesca Natale, the Character Art Director. She was soon followed by Pete Oswald, the Production Designer, Danny Dimian as Visual Effects Supervisor, Pete Nash as Animation Director and many more, some of whom share their insight on the pages to follow.

"Coming up with artists who understood how to take the core essence of the original awesome graphic style of the game and transform it into something as good if not better was really our first challenge. We identified some artists whose look and style resonated for us. We then gave them a small assignment to design and transform a couple of the game characters. We provided little direction, as we wanted to see what they were inclined to do and understand why they made these choices. We tested out people from literally all over the world, at all levels of experience – students to top-level professionals. We wanted feedback from as many points of view as possible. For us it didn't matter if the artist had been in the business for 3 or 30 years. We valued their feedback and used it to determine how to best go forward."

She looked for talent who understood the vision behind the project. "It's a tremendous responsibility to bring a property like Angry Birds into animation. You have to ensure that the core integrity of the property is intact, and that any changes made, have a timeless quality. It was up to us to figure out how to bring these characters to life in an engaging, relatable, emotionally compelling way for both the personalities that we had to create, to their new look. Because we were setting the *Angry Birds* up for a new transformation into the world, and the results had to be inspired, it was critical to do everything with the utmost care and attention to every detail."

And that transformation has been achieved. In the pages of this volume you will see their hard work on display. We hope you enjoy this bird's eye view of all of the incredible artwork produced along the road to *The Angry Birds Movie*.

FOREWORD

BY ROVIO FOUNDER MIKAEL HED

One evening in early 2010 I was driving a van full of garbage to the Ämmässuo municipal dump in Southern Finland, when I got a surprising phone call from California. At the time, I was busy running a mobile game studio called Rovio during the days and renovating a home for my family in the evenings. The van was full of construction debris that I was taking to the dump.

I pulled over, and soon found myself having a conversation with some very pleasant Hollywood executives who were interested in making a movie about Angry Birds. I was flabbergasted.

Angry Birds was born from an unconventional starting point for a game – the characters came before the game mechanics. The humoristic and oddly angry round birds drawn by Rovio's game designer Jaakko Iisalo were so compelling that even before the first *Angry Birds* game project got greenlit, I decided to try and extend the game into fields beyond gaming, notably into animation. I was thinking only along the lines of short animation for online and television use. Feature films seemed far beyond our reach.

That first phone call at the dump led to other discussions in more dignified settings. There was only one thing holding me back: I wanted Rovio to remain in creative control of the Angry Birds universe. Together with a fortunate acquaintance I made along the way, the founding chairman of Marvel Studios, David Maisel, we explored all our options until it dawned on us that we had the possibility to assemble a world-class team of our own. We ultimately ended up choosing the hardest route – making the film ourselves rather than letting some other studio do it for us. And here we are, a few short years later, and the movie is a reality.

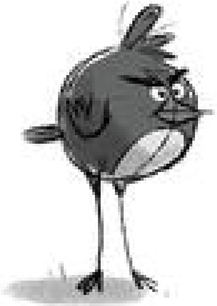
In the realm of animation, anything that the human mind can imagine can exist. Yet, in this world, everything, and anything, only lives if someone has taken the time and effort to create it. Just like a painter painting a landscape, the artists working on a movie have to conceive everything visible on the screen: the scenery, the structures, the vehicles, every single object, large or small, has to be designed and created to exist in that world. Our aim is to have an audience immerse themselves in the animated world we have created, delight in its colorful characters and enjoy the story they are following. In the pages that follow, we would like to offer a glimpse behind the scenes of creating the world of *The Angry Birds Movie*.

This book is a tribute to all the artists and designers who created the visual look and feel of the Angry Birds universe. Everything originally started with a highly addictive mobile game in 2009, and all iterations of Angry Birds are descendants from that game. After the game came *Angry Birds Toons*, short 2D animations that gave a huge amount of definition to the characters and the world of Angry Birds. Despite having created a universe through games and animation, we had to start almost from scratch when we started working on the visual look of *The Angry Birds Movie*. The movie characters and world, while being closely related to everything that came before them, are their own unique designs that had to be explored and discovered over months and years of hard work.

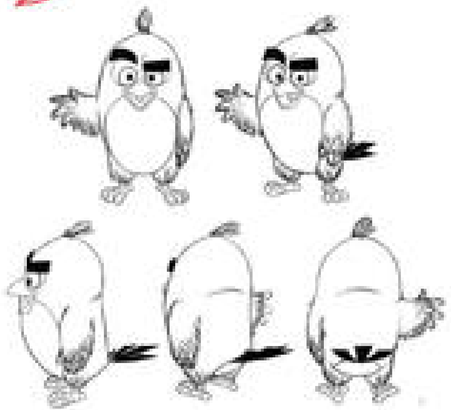
Reflecting on the collective nature of the endeavor, when you look at *The Art Of the Angry Birds Movie*, none of it would have happened without the fantastic crew here. I feel very fortunate to have had the opportunity to work with so many incredibly talented people. There have been so many hours put in, so many iterations on all that we've done. Every character and prop that's in the movie, every piece of landscape, the designs of the houses, they all had to be created. Each unique step was required to make that final product. What's just so amazing to see, at the end of the day, is how perfectly everyone's contributions come together as this one harmonious thing.

Enjoy!

SEEING RED



RED



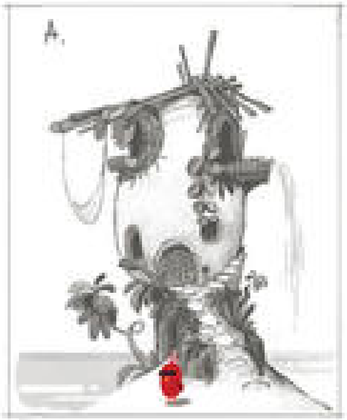
"Red is the main character and needed to have a broad appeal and be unique at the same time. He also had to set up the visual language for all the birds in the film, while living up to the expectations of two billion fans. A bit of pressure there!"

-FRANCESCA NATALE, CHARACTER ART DIRECTOR

"Through the sculpting phase of the maquette we found the version of Red that we see in the movie. We explored Red once again with a more birdlike look and stance, and we finally settled on the birdlike anthropomorphic creature that is our Final Red. Of course Fur and Feathers took many more months of look development at Sony before becoming what we see in the movie."

-FRANCESCA NATALE, CHARACTER ART DIRECTOR

RED'S HUT



"Red is a loner. He is the angry bird amongst a village of happy birds. Red likes his solitude so he built his hut on the beach away from the village. While all the other birds live in soft nest-like huts, Red's hut is made of hardened mud stucco. This seemed to be a nice correlation to his thick-skinned personality. If Red was an animal other than a bird, he'd be a porcupine. His garden is full of cacti and a giant spiky palm tree grows right next to his front door as if to say 'Stay Out!'"

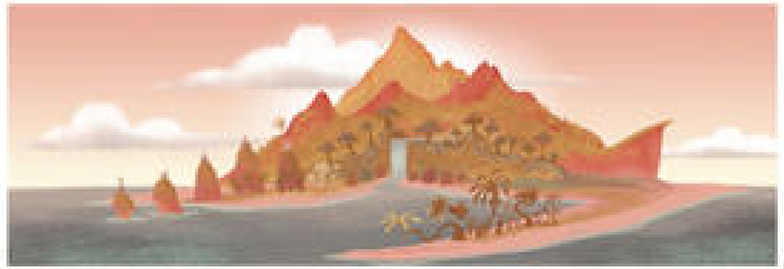
-Pete Oswald, Production Designer

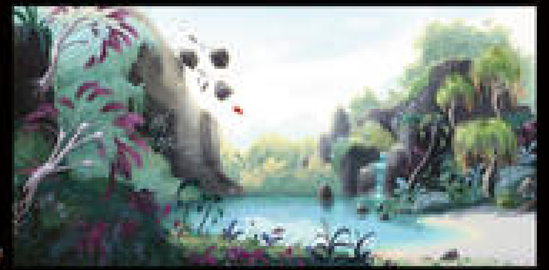
1 — RED (SINGLE)
12 — TERENCE
3 — JOSHUA(DARE) & CHUCK (TRIO)
4 — LEONARD(LOL)

BIRD ISLAND

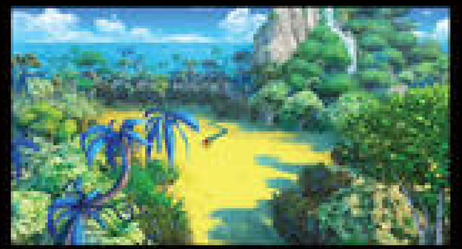
"We wanted it to be another character in the film that you fall in love with. It's a bird's dream. The beginning and end of their world are the shores of this island paradise. There's a map of the world in the village and all it shows is their little island in the middle of the ocean. That's all they know, they are comically naive. In Bird Village you see eggs everywhere. Their homes are even egg shaped. Pete Oswald's designs for Bird Island are so charming that you are invested in it emotionally, so that later on when the pigs steal their children, and 'pillage the village,' you notice the absence of the eggs, but you really feel the loss too because you have fallen in love with their home."

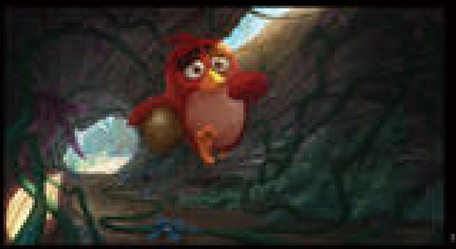
·Fergal Reilly, Director

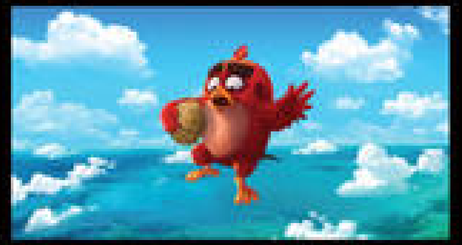


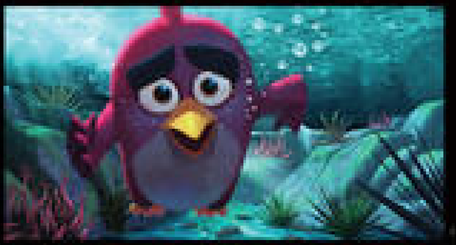


"The film is stylized with a touch of realism. We wanted to create a world that was familiar, yet unexpected. We used exaggerated shapes and textured them with real life materials. For example, the birds are flightless so they've never left the island. They have a natural affinity to the land. To help support this idea the foliage on Bird Island is inspired by bird feathers."
-Pete Oswald, Production Designer









1,2 ▸ PERI DEMALD
3 ▸ SAMANTHA KALB
4 ▸ PERI DEMALD & JEANIE CHANG
5 ▸ CLAY HAYRE
6 ▸ JEANIE CHANG

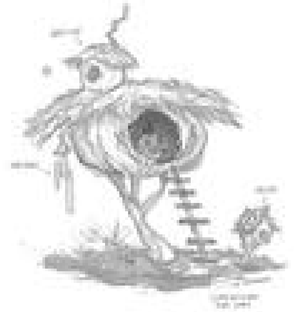
IT TAKES A VILLAGE

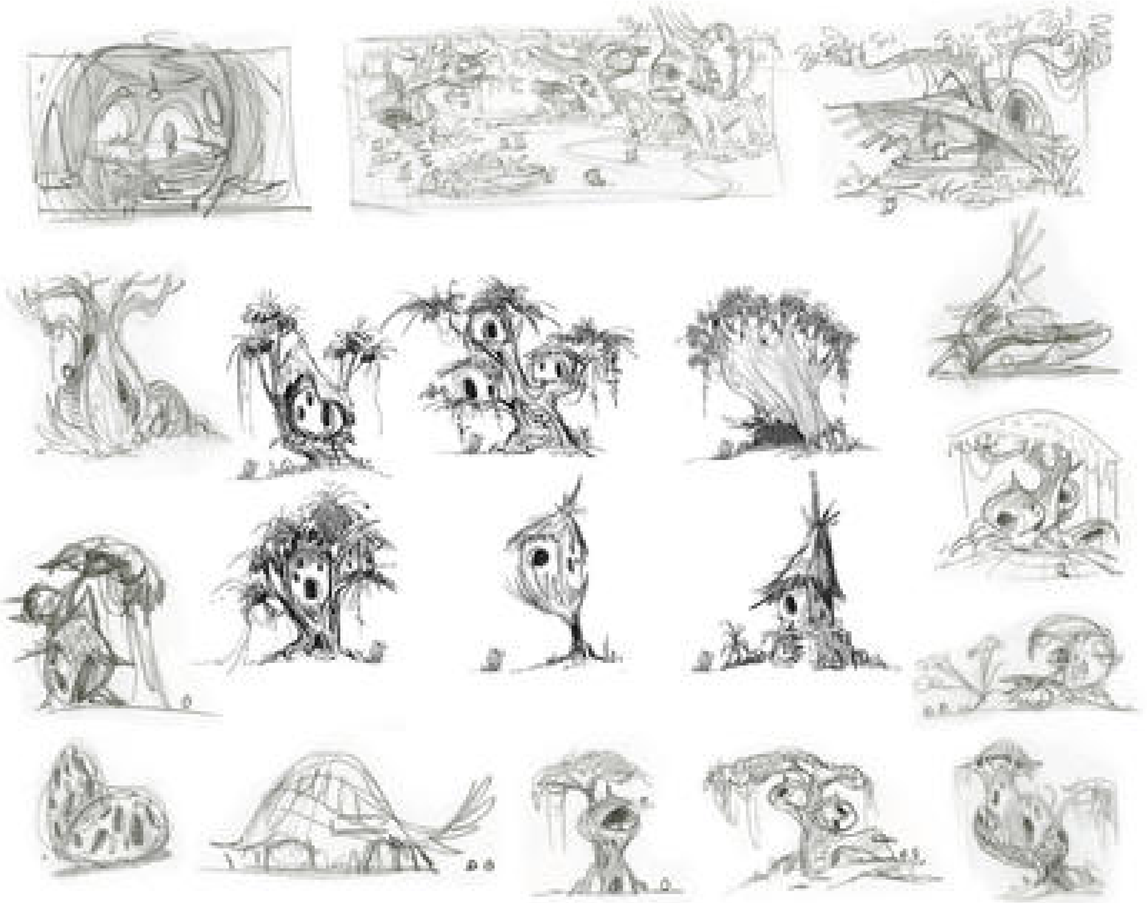
"Bird Island's Main Street is a small triumph where we made this layout that ends up being basically a long elbow shape. We filmed almost all the Bird Island scenes on this one location, but you can't really tell that it's not that big."

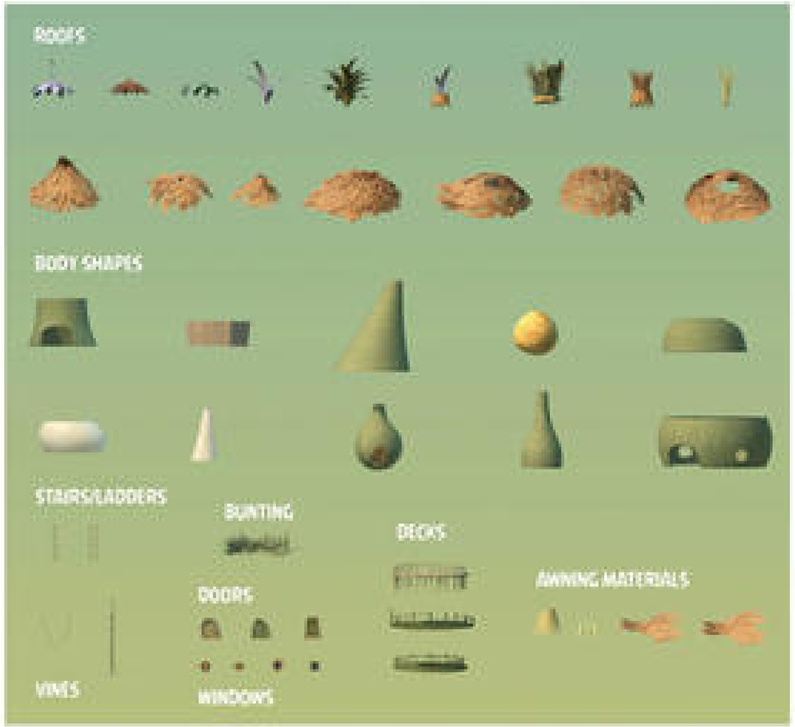
-CLAY KAYTIS, DIRECTOR

1 ↓ PER DONALD

2 ↓ HAILEY BOYACIOGLU

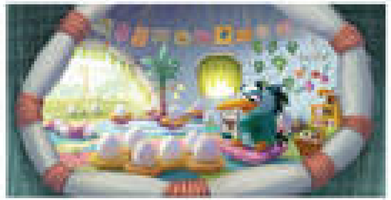


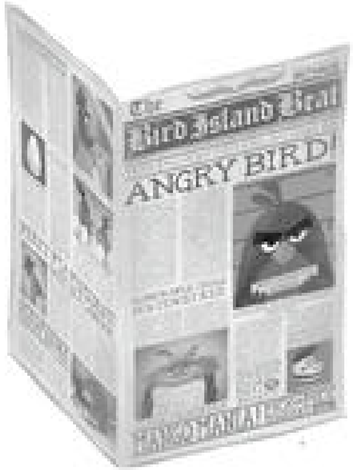




"To architect the village huts, we took a modular building-block approach. We built individual pieces such as roofs, ladders, decks, doors, windows, and awnings. We then took those pieces and constructed the huts. By doing so we were able to make the village feel rich with many hut variations, but also keep the number of assets low."

-Pete Oswald, Production Designer

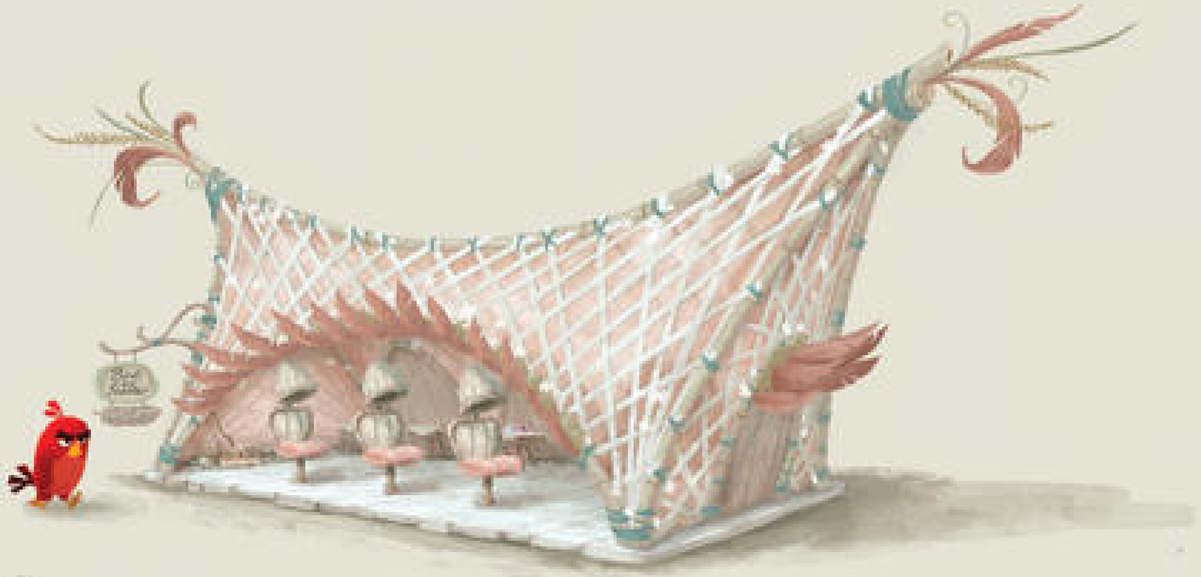




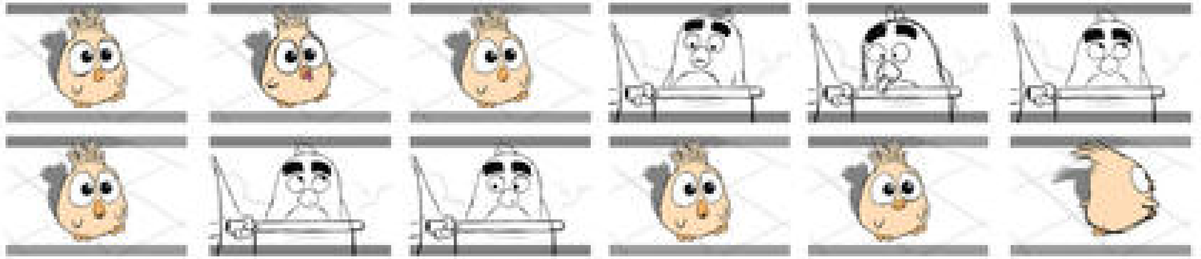
"Everything on Bird Island is built by birds. For birds. We wanted to use things that people know about birds in nature, birds in the real world, material that they would use to build their nests, and have those naturalistic, organic qualities also inform the way they would construct their houses or their stores."

-JOHN COHEN, PRODUCER

POLICE
STATION



"One of my favorite moments in the movie is early in the film, in Act 1, when Red is standing at a crosswalk, and there's a very cheerful crossing guard who won't let him cross. The combination of Red, a grumpy guy having a terrible day, and this enthusiastic bird who is just doing her job, I find to be a delightful contrast."
-JOHN COHEN, PRODUCER

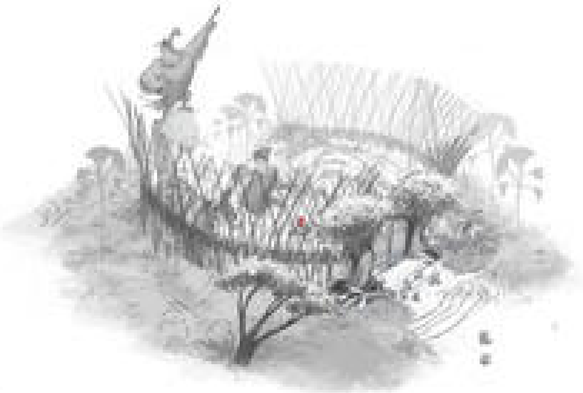


VILLAGERS

"The mime bird came out of us asking ourselves what kind of people do you find annoying. The discussion of people who invade your personal space came up. As a joke I pitched the idea of a mime who invades your personal space trying to impress you with his performance. Two of our board artists, John Rice and Karina McBeth, drew up this really funny stuff as a moment for Red. Later we added him in court and found a piece of dialogue from Tony Hale, the 'Oh My Gah' which had everyone cracking up, so we tried it out with the mime as a shock reaction to Red's angry behavior in court and it became a running gag."

-FERGAL REILLY, DIRECTOR

RUFFLING FEATHERS



JUDGE PECKINPAH

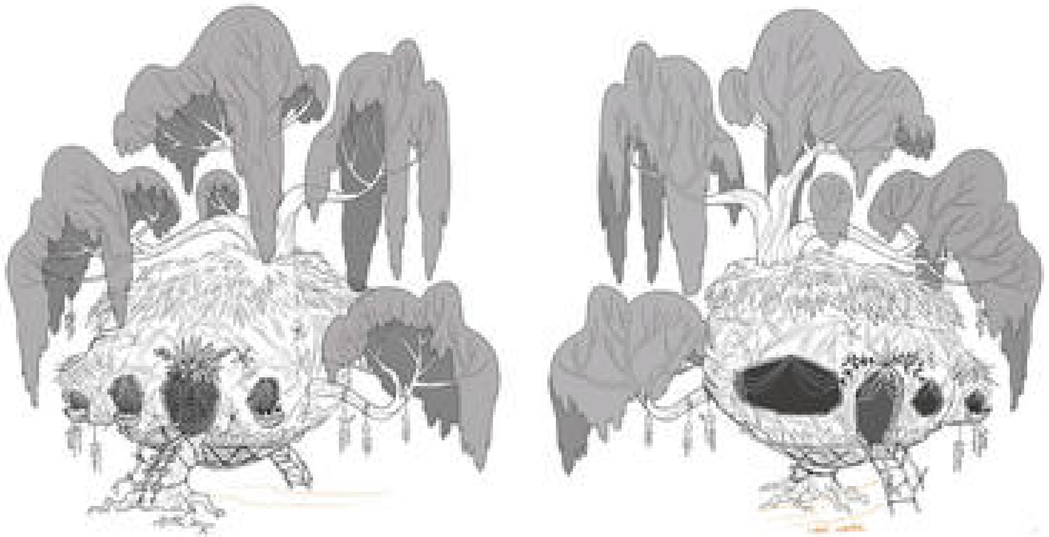
"For this village authority figure I felt it was funny to play with the idea of a very short character with an overall squared shape to echo the fact that he is the guy that takes care of the rules in town and has everybody follow them. Such a powerful and strict little guy HAD to have a sort of inferiority complex because he is short! The early ideas of a fake puffy beard or a long coat to cover the perch he would have been standing on (that later became Cyrus) were born to show his inferiority complex and his need to look 'important.' In the final version of the design, the colors are inspired by the iconic black judges' robe and neck band. Cyrus perfectly fills the volume created by the coat over the judge. To emphasize that concept we made the color and the pattern of his body match the belly of the judge. [Producer] John [Cohen] had the cool idea of Cyrus replacing the perch and having a sneezing problem. His natural stance reflects how miserable Cyrus feels most of the time because of his annoying problem which causes a constant runny nose."

·Francesca Natale, Character Art Director

"The color palette for this movie is sophisticated, naturalistic, and bold. We wanted to make sure the birds were the most colorful part of the world. In crowd shots, we wanted Red to always stand out so we made sure his feathers were the most saturated hue of red."

-Pete Oswald, Production Designer

ANGER MANAGEMENT

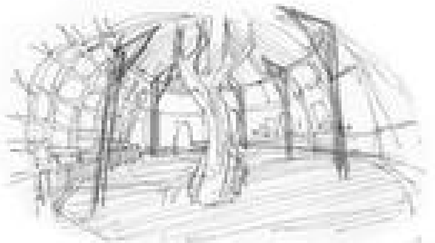


MATILDA

"There's much more to Matilda than the 'turn that frown upside down' attitude. You get the sense she's trying to keep a lid on it. She's a *free rage* chicken, a sort of reformed Angerholic."

-FERGAL REILLY, DIRECTOR

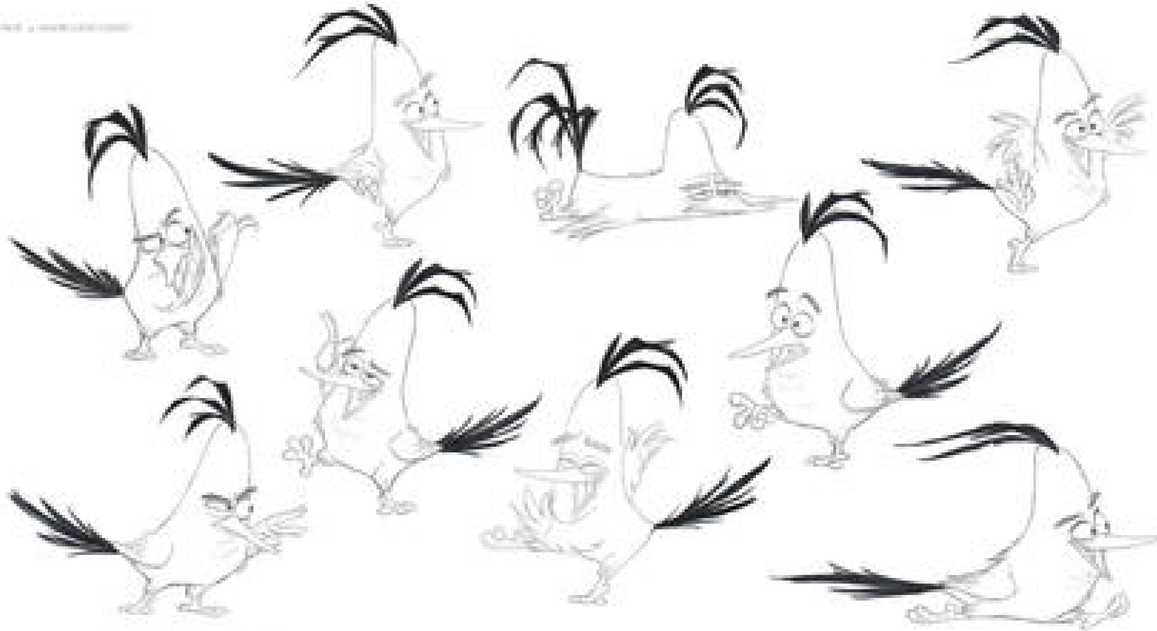
CONGRATS!
Certified
FREE RAGE
CHICKEN

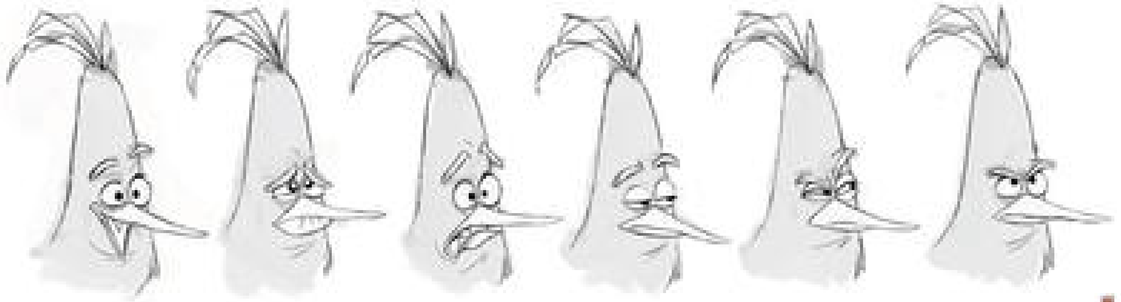


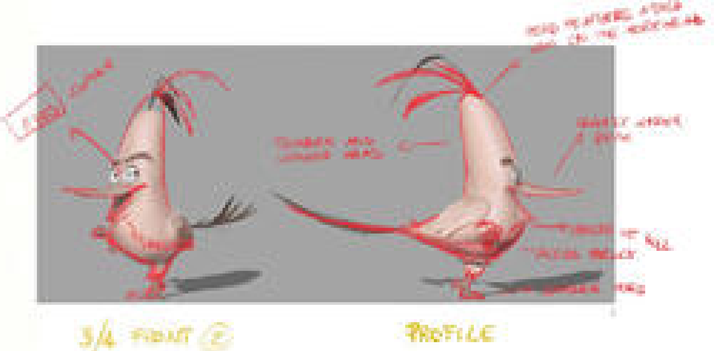
CHUCK

"Everyone knows the yellow bird is the fast bird. Designing Chuck was all about speed. He's a wedge, basically. Those triangular shapes are all about a leading edge and a point. We liked his long beak, because we treated him like a character who doesn't have personal bounds. When he talks to you, he's going to get up in your face, and his beak will be right in your face. He doesn't know it, but he's getting too close. So, it was all about design elements that will show speed. Part of that was the long head and tail feathers that drape back naturally, so even standing still he looks like he's fast. Even down to the design of his individual feathers, they're little triangles. Everything about him is points and triangles, because he's aggressive and in your face."

-CLAY KAYTIS, DIRECTOR



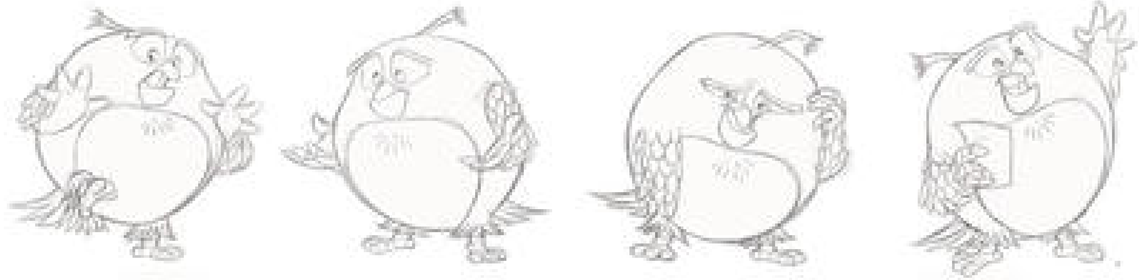


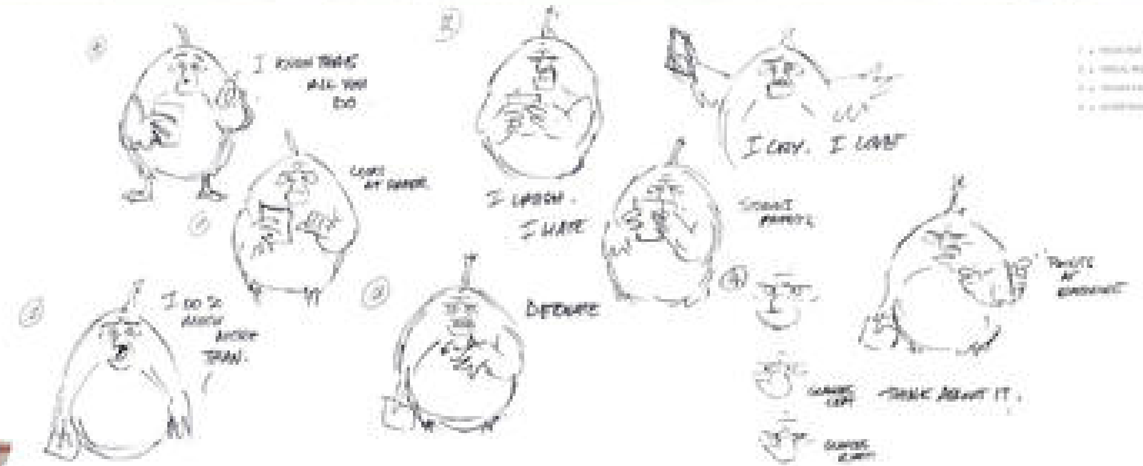

3/4 FRONT
PROFILE

BOMB

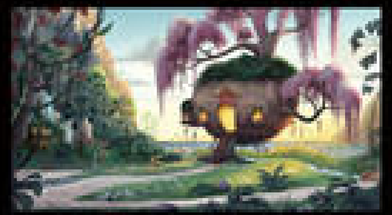
"We treated Bomb like a big jock. I always imagined him with a letterman jacket on, a football kinda guy. He's such a large character so he doesn't need to impose his bigness or strength on people because he's just big. He's never had to push his way into a room, because he does it naturally: physically, people get out of his way. Because of that, in his performance, he doesn't do big gesticulation with his arms or body because he doesn't need to. He's a low key guy. All those things influence the design: how much does he need to move? You design around the purpose of the character, which is fun. We always keep those things in mind when making choices: what's going to tell his personality at a first glance, without the character even talking or moving. You want to look at that guy and think, I know who he is."

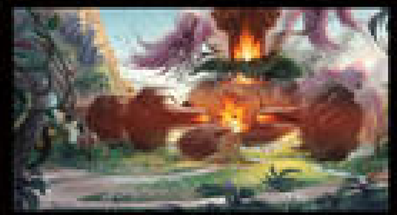
-Clay Kaytis, Director

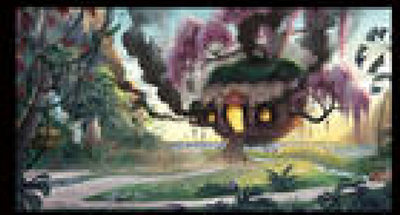



I KNOW THAT'S ALL YOU DO
I LAUGH. I HAVE
I CRY. I LOVE
DEFIANCE
I DO A BETTER JOB THAN.
THINK ABOUT IT.

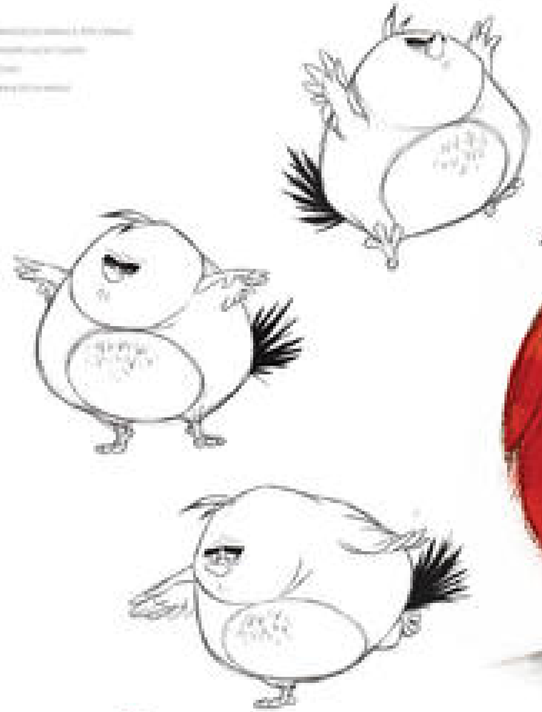
SURPRISE!







TERENCE

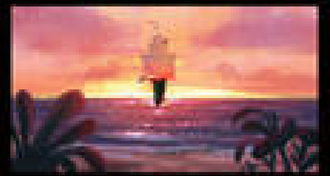


"Terence was interesting to develop because he looks like the same 'species' as Red. He looks really big in the game, so for the movie he became the biggest bird in the village. He doesn't say a word and cannot really move much so just his presence and stillness had to communicate something and look entertaining. The goal was to make him super mean and a bit creepy in a funny way. Quite a contrast with the happy villagers."

-FRANCESCA NATALE, CHARACTER ART DIRECTOR

THE PORKCHOP EXPRESS

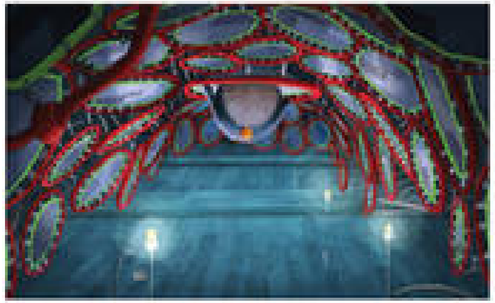
"The Pig Ship's arrival at Bird Island can represent a loss of naiveté to an encroaching technology, but it's not a technology, if you look at it with a discriminating eye, to be proud of. Pig logic is very flawed, and their taste is bizarre."
-JOHN COHEN, PRODUCER

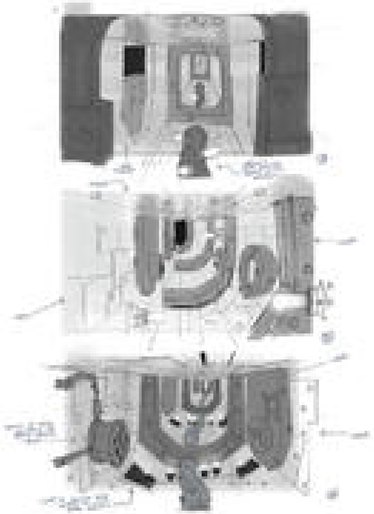


LEONARD

"The pigs are active, playful creatures... they just can't help but build things. They do it unconsciously. Leonard is way smarter than the general population of pigs. When they come together under his direction, they can be quite a force to be reckoned with."

-Fergal Reilly, Director

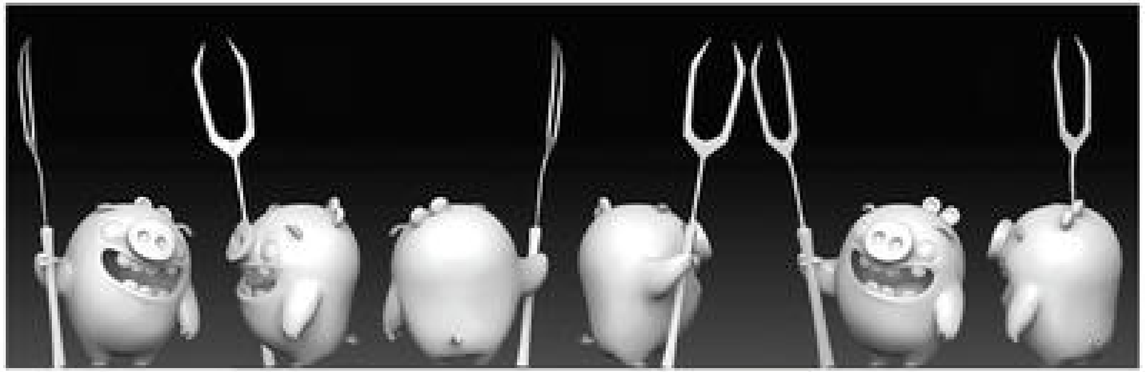


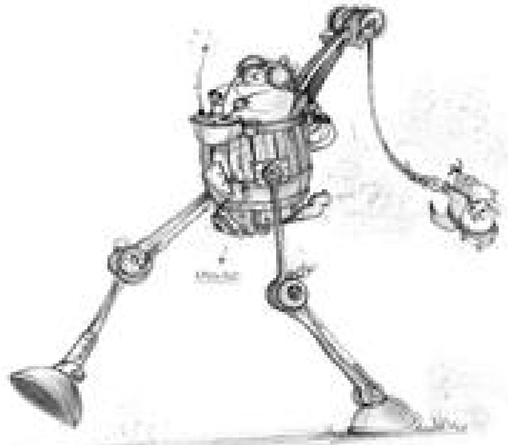


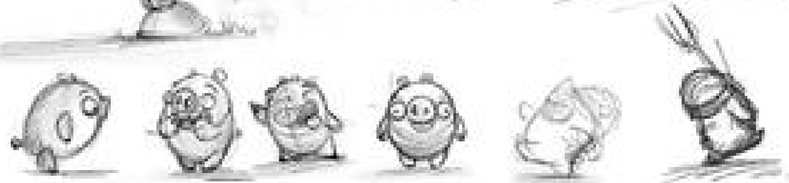
THE PIGS

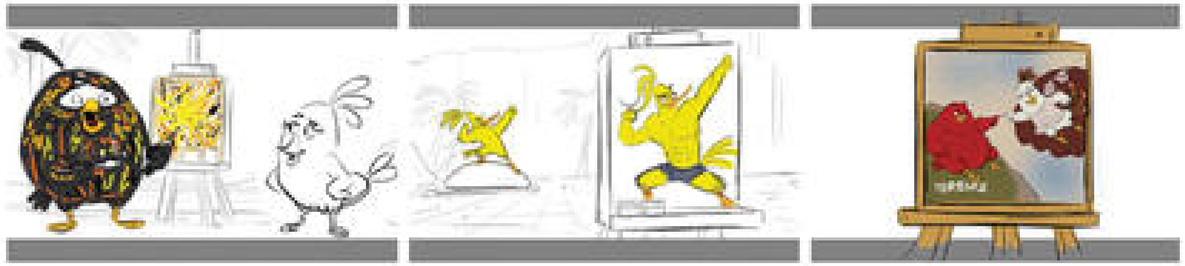
"The overall structure of the pigs was very challenging in CG, just because of the way the computer works when it builds rigs for the characters. Fortunately Sony is very talented; they were able to slide arms, legs and even ears onto the body of the pigs that always favor the camera, this ensures the silhouette will look good from every camera position. It was important to keep them appealing. I called that 'yummy and gummy.'"

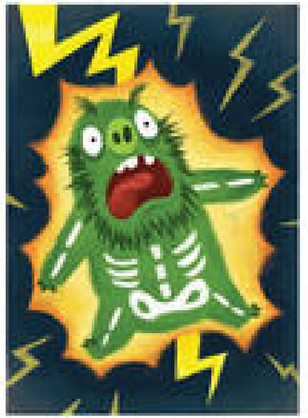
-FRANCISCA NATALE, CHARACTER ART DIRECTOR



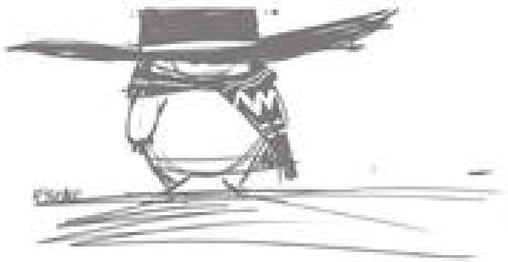








ROSS



EARL

IN HOG HEAVEN

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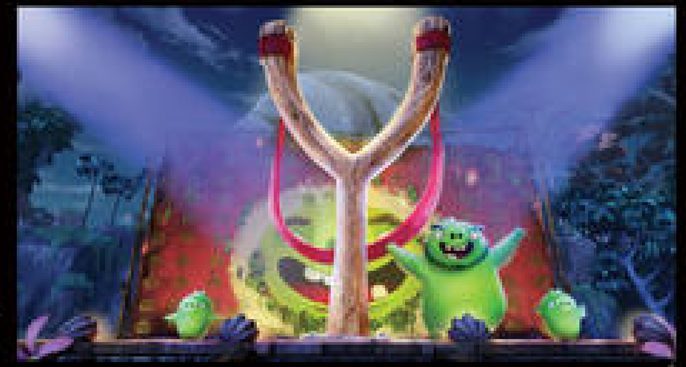


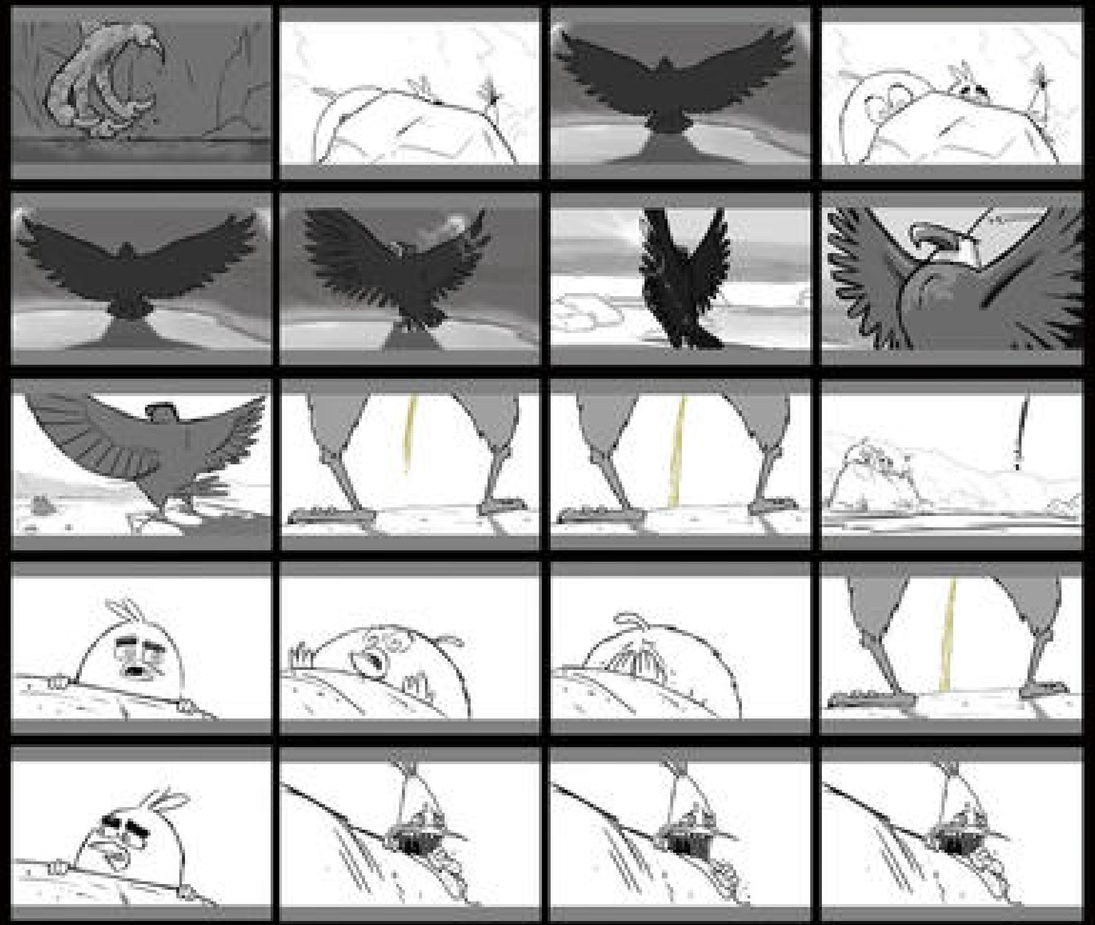
MIGHTY EAGLE MOUNTAIN

"Mighty Eagle Mountain is the highest peak on Bird Island. It is an ancient and mythical location that all the birds know about, but have never seen. The moment when Red, Chuck, and Bomb see The Lake of Wisdom for the first time needed to be epic and majestic. So we designed natural infinity pools that sparkle and cascade through a blanket of clouds. At the same time we didn't want to reveal what the lake was actually made of."

-PETE OSWALD, PRODUCTION DESIGNER

1 • PETE OSWALD & HEIKO MUL

2 • JOHN HOWARD & JESSE CHAMO



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The take of wisdom!
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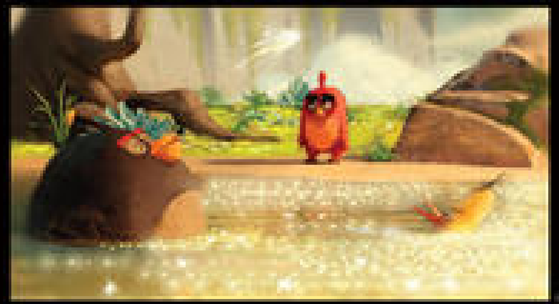
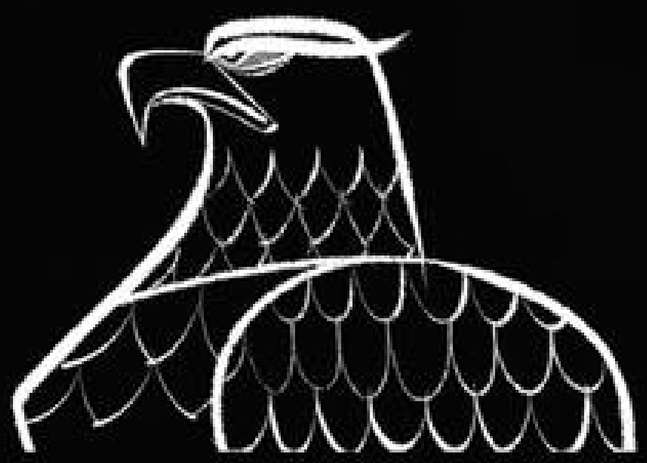


1, 2 ▲ MIKAEL KASSAI 4 ▲ PETE OSWALD
3 ▲ JEANIE CHANG

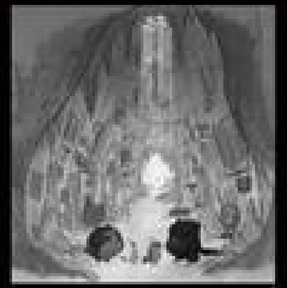


"In the 2D fantasy sequence, we pushed the design even further. We wanted this to be a heightened exaggeration of Mighty Eagle. We looked at Art Deco for inspiration. This helped emphasize his strength and speed. The most important aspect of this sequence was the absurd comedy. Bomb's fantasy of Mighty Eagle was a ridiculously buff superhero, while Chuck's fantasy made Mighty Eagle an '80s hair band rockstar."

-PETE OSWALD, PRODUCTION DESIGNER

HALL OF HEROISM

"Mighty Eagle is in love with the idea of who he used to be. He's like a once famous A-list celebrity who has now become a C-list recluse because he's afraid to show the world he's past his prime. That's the reason why he hides up on Eagle Mountain. The whole idea was to make the Hall of Heroism a museum of vanity, honoring Mighty Eagle's Mighty Ego."
·Fergal Reilly, Director



MIGHTY EAGLE
DEFENDER
EAGLE OF DOOM
EAGLE OF DOOM
BIRD SEED
M. EAGLE
00
TALON
MIGHTY WHITIES

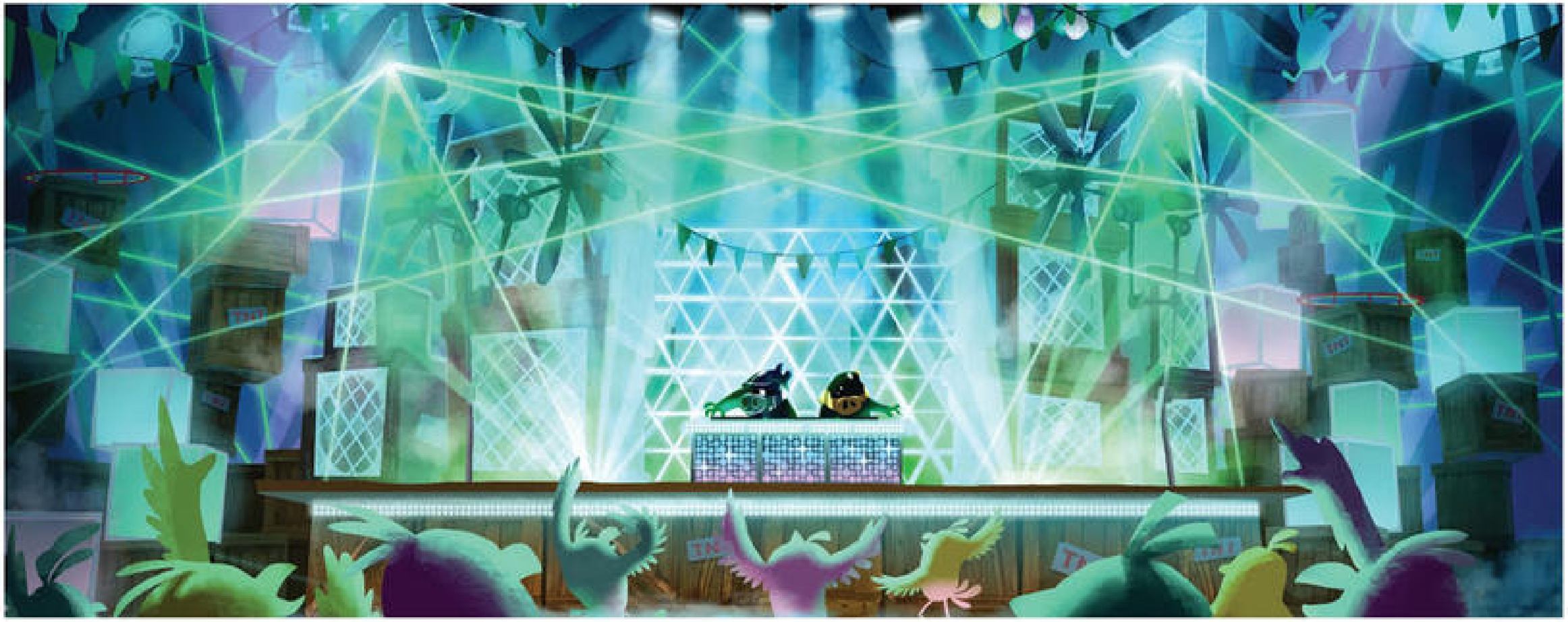
MIGHTY EAGLE

W I N G S
EAGLE

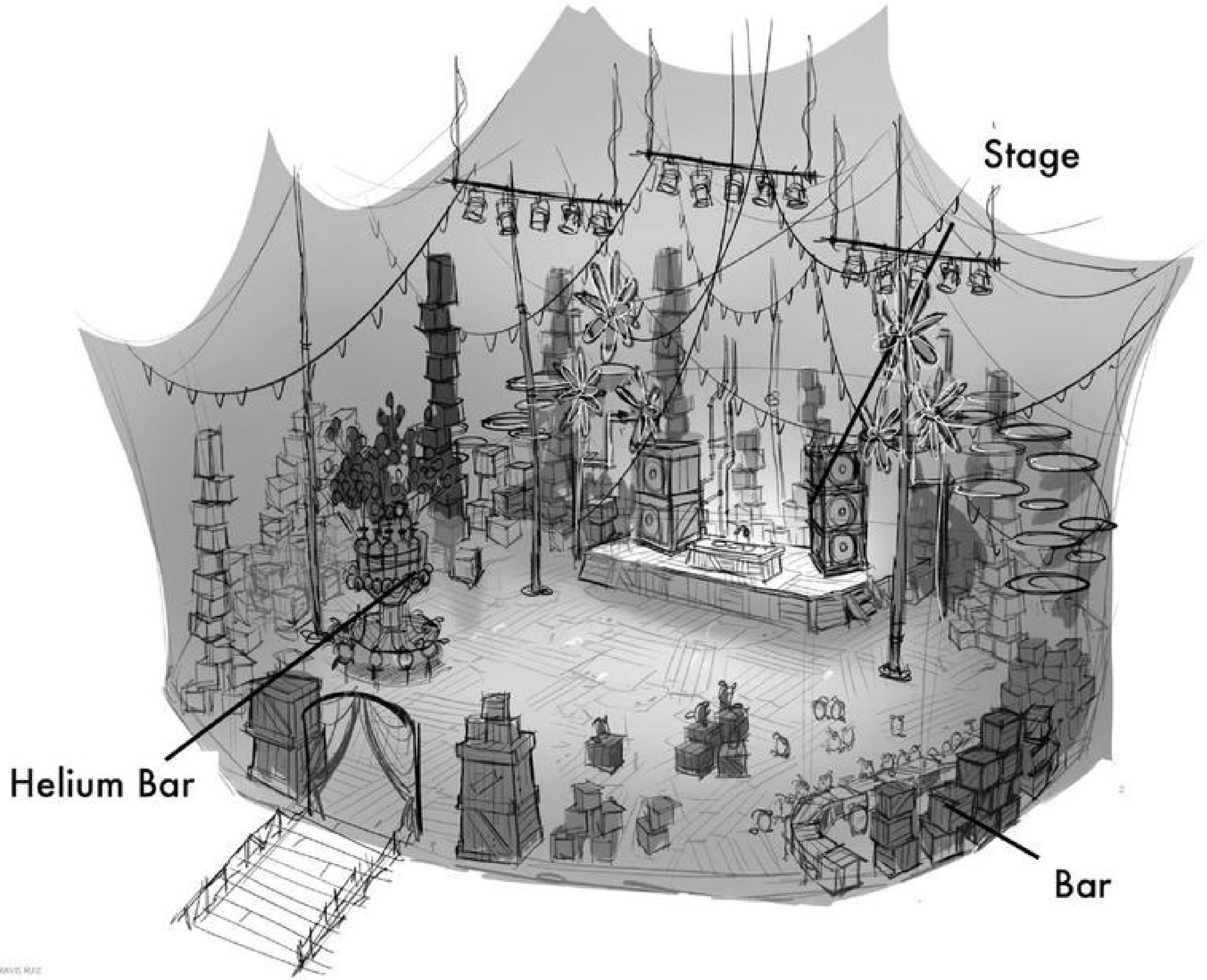
A FLOCK OF EAGLES

OHEY

Материалы защищены авторским правом



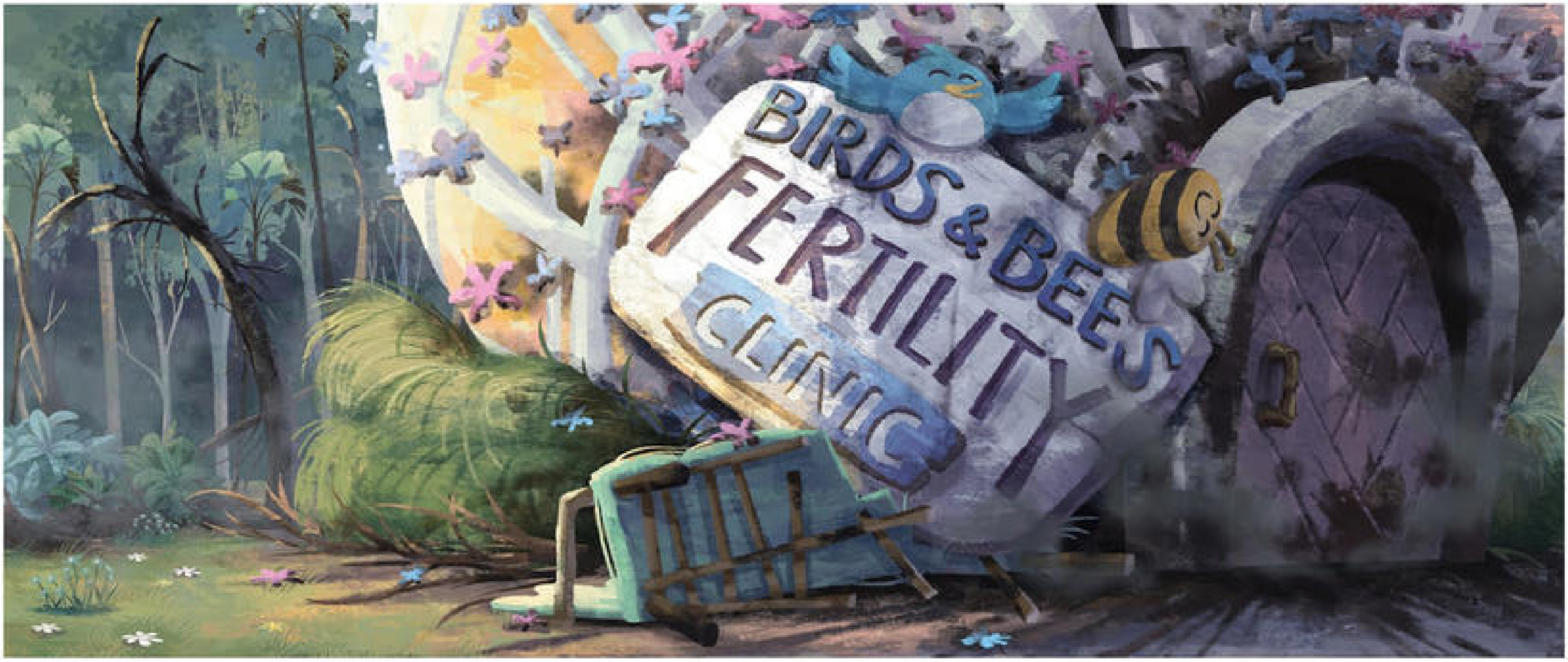
1 • SAMANTHA KALLIS
2 • PETE OSWALD
3 • JOHN NEVAREZ
4,5 • JEANIE CHANG



1 • TRAVIS RUE
2 • JOHN NEVAREZ

DAD CAR

BIRDS & BEES
FERTILITY
CLINIC



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"There are eight basic body types for the pigs. At least six are sophisticated hero-types. Within a shot, the rigs within a pig give the animators so much control that they're almost able to create an arbitrary character through their performance and how they use the rigs. Rigging is the system in place that is underneath the skin of the model, that controls how a model animates, like a simulated structure underneath. It can be like a realistic bone and muscle and skin system, but in the case of the skin it's a more generalized version of that so they have a lot of wiggle, wobble, and stretch to them."

-Danny Dimian, VFX Supervisor

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-Danny Dimian, VFX Supervisor

THESE PAGES • ALGER TAM

3

4

5

ARCHITECTURE OF IDIOCY

"The approach to building Pig City was a simple idea in theory. It's the architecture of idiocy. It is topsy-turvy, very illogical. The city has the basic game building elements of glass, wood and stone, but there is a lot more pig personality in the designs. There are sky rise apartments built with glass that are only standing because they are being held up by helium balloons, loopy ramps that lead nowhere, and of course lots and lots of boulders. In fact boulders are a status symbol in Pigopolis. The bigger the boulder the more important you are. Especially if it's balanced over your house... built with boxes of dynamite. We wanted you to look at the world and instantly have a smile on your face because you would know these pigs are idiots. And there was one more very important design approach to us – it had to be fun to destroy. We often started with that idea of destruction first, construction second."

-Fergal Reilly, Director

"Pigs in our world are compelled to expand and build and develop. They're always building something. It might not work, it might fall down, but they'll just pick themselves up and start again. That's why Pig City is packed to the edges. It also, to our mind, explains why they're going out to explore, because they've done everything they can on their island."

•CLAY KAYTIS, DIRECTOR

Hog Sauna
HOTEL
Le Pigglet
TNT
TNT
TNT

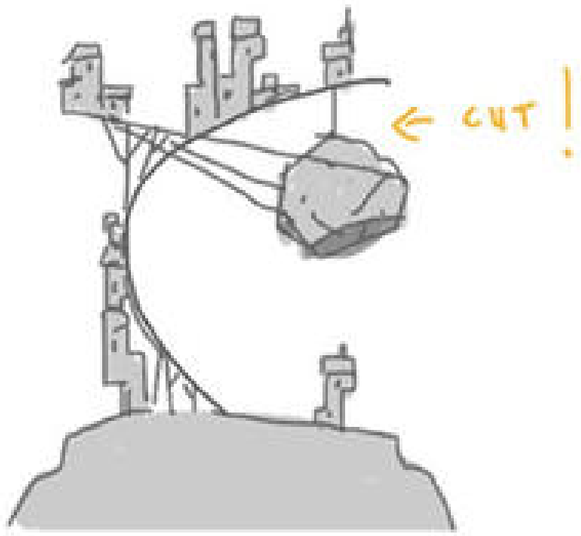
1 • JOHN NEVAREZ & TRAVIS RICE

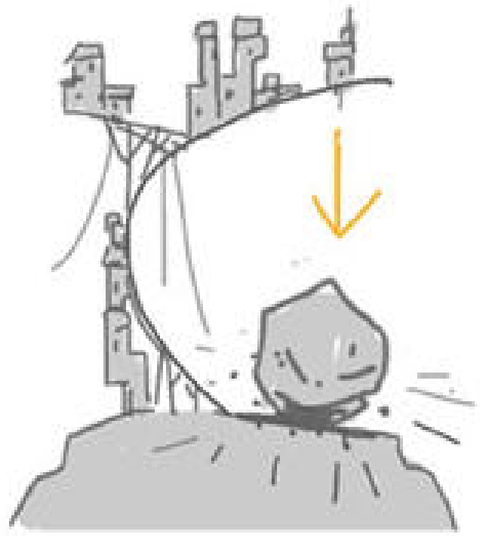
2 • CHRIS APPELHANS

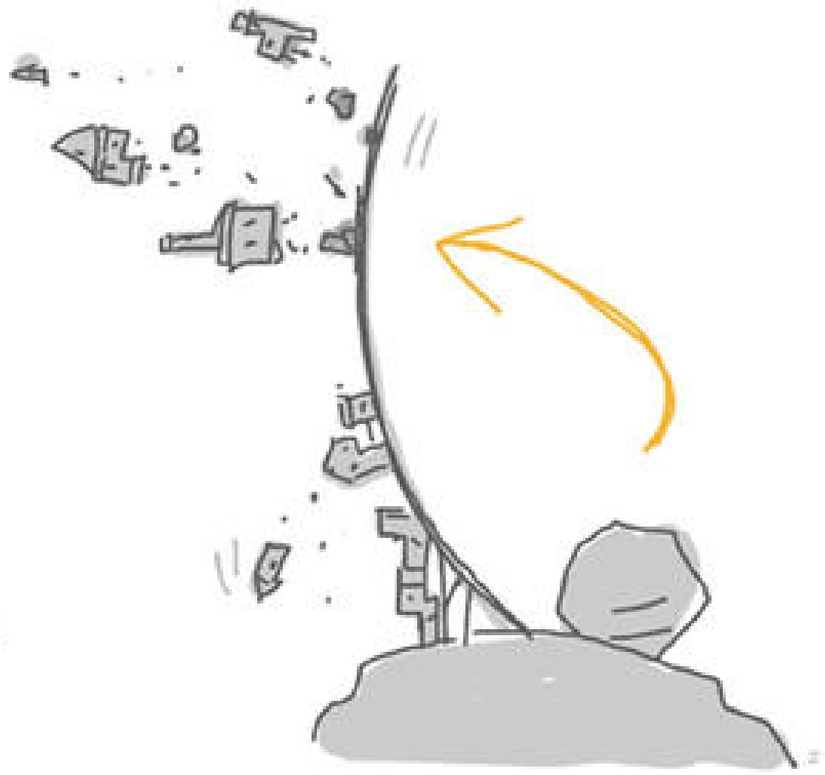
3 • MARI GASEP

4 • ERNIE RIHARD

5 • YASHAR KASSAI

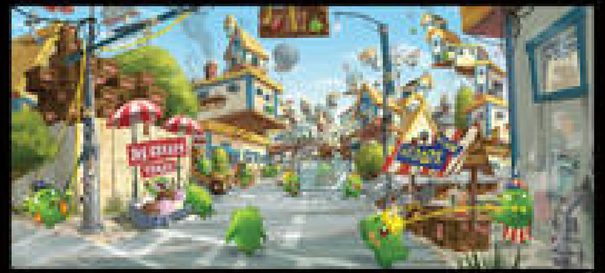






"Just like Bird Village, Pig City was constructed with modular building blocks. We were constantly contrasting the bird world against the pig world. The bird world is organic while the pig world is manmade. The pigs have technology like electricity, TNT, and airplanes while the birds are more primitive and natural."

-PETE OSWALD, PRODUCTION DESIGNER

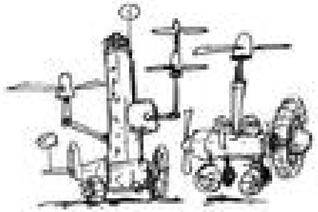


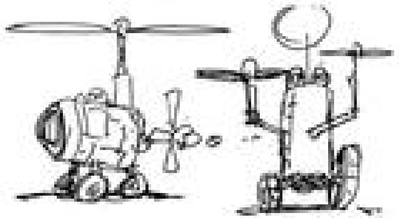
1 - [illegible]
2 - JOHN HEWARD & PETE DONALD
3 - [illegible]
4 - PETE DONALD

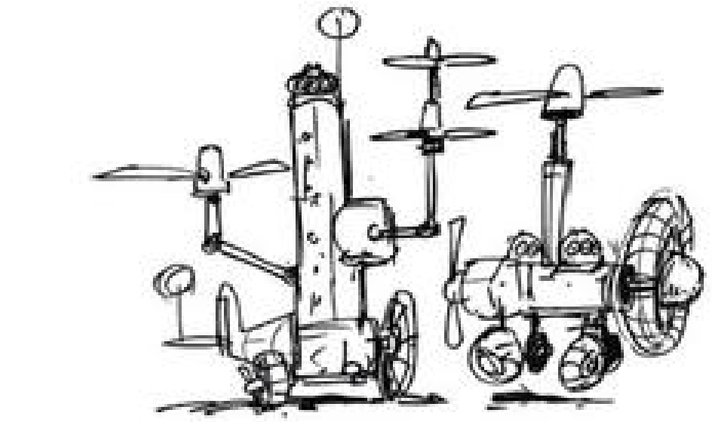
WHEN PIGS FLY

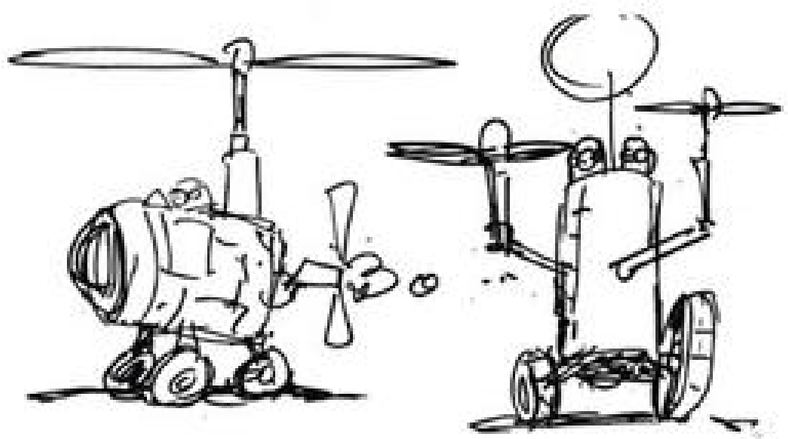
"It's weird how much you think about this stuff. I guess it's just to justify how the world functions. We always talked about the pigs as if, one day, if the pig wakes up and puts on a construction helmet, that's what he's going to do for the day. If the next day he can't find that helmet, if he puts on a cowboy hat, he'll go do cowboy stuff. If he puts on an army helmet, he's instantly a soldier. Aviator goggles, he's a pilot. Really, these pigs have no training in life. They have no special skills or talents; whatever hat they put on that day is what they're going to do."

-Clay Kaytis, Director









1 • LUIS GADEA

2 • PERGAL REILLY

3 • VERONIKA BEKKER & LUIS GADEA

4 • ERNIE RINARD & YASHAR KAZEMI

5 • ERNIE RINARD & ALGER TAM

"The pig vehicles were a late addition to the movie, so we weren't sure how to design them. Our first attempt – and we knew it was wrong – was to build everything out of TNT crates. And it felt too simple. Even though these pigs are dumb, they could still build a vehicle. And we wanted them to be cool. So, again, we took the idea of the wood, metal, and glass and started sketching. Adding boxing gloves and water guns fit so well with their industrial-type sense. These cars are lived in, and have been added onto through the years."

-Pete Oswald, Production Designer

1 • JOHN NEVAREZ & ALGER TAM

2 • SUE BLANCHARD & JEANE CHANG

TNT
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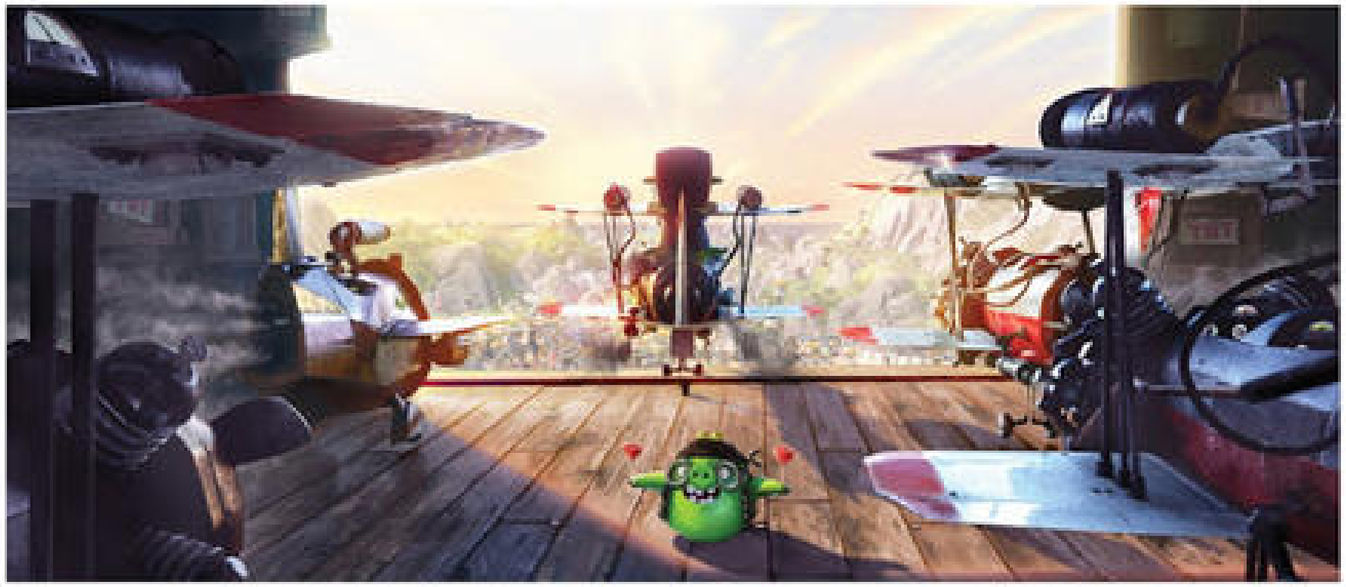

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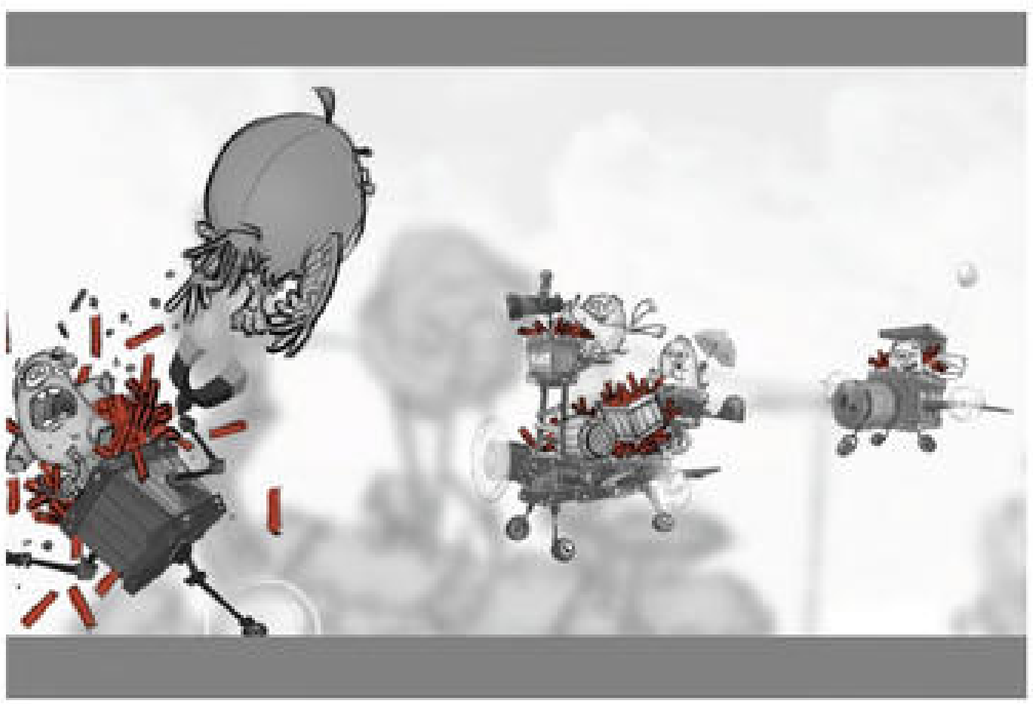
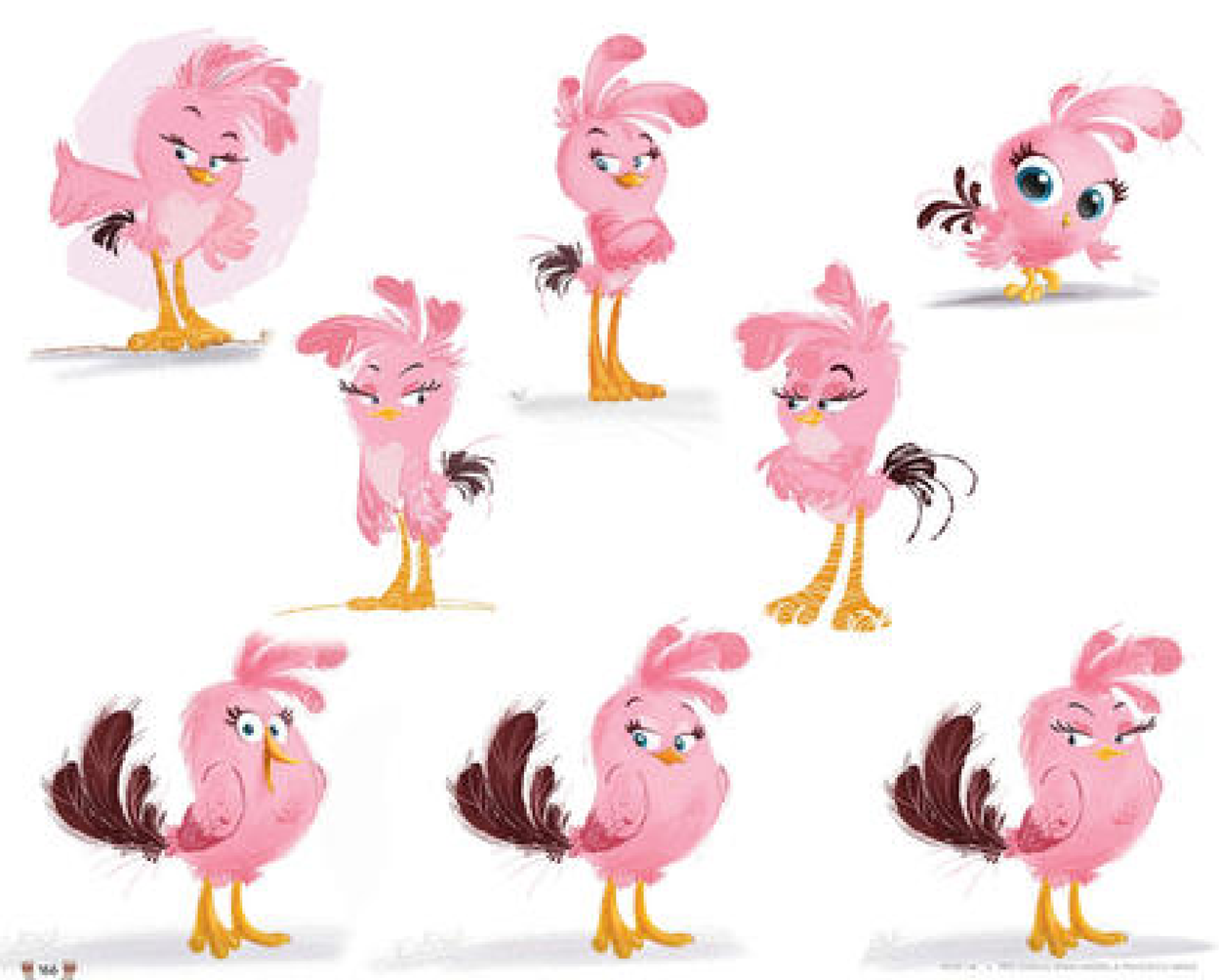


THESE PAGES • DAVID LUX

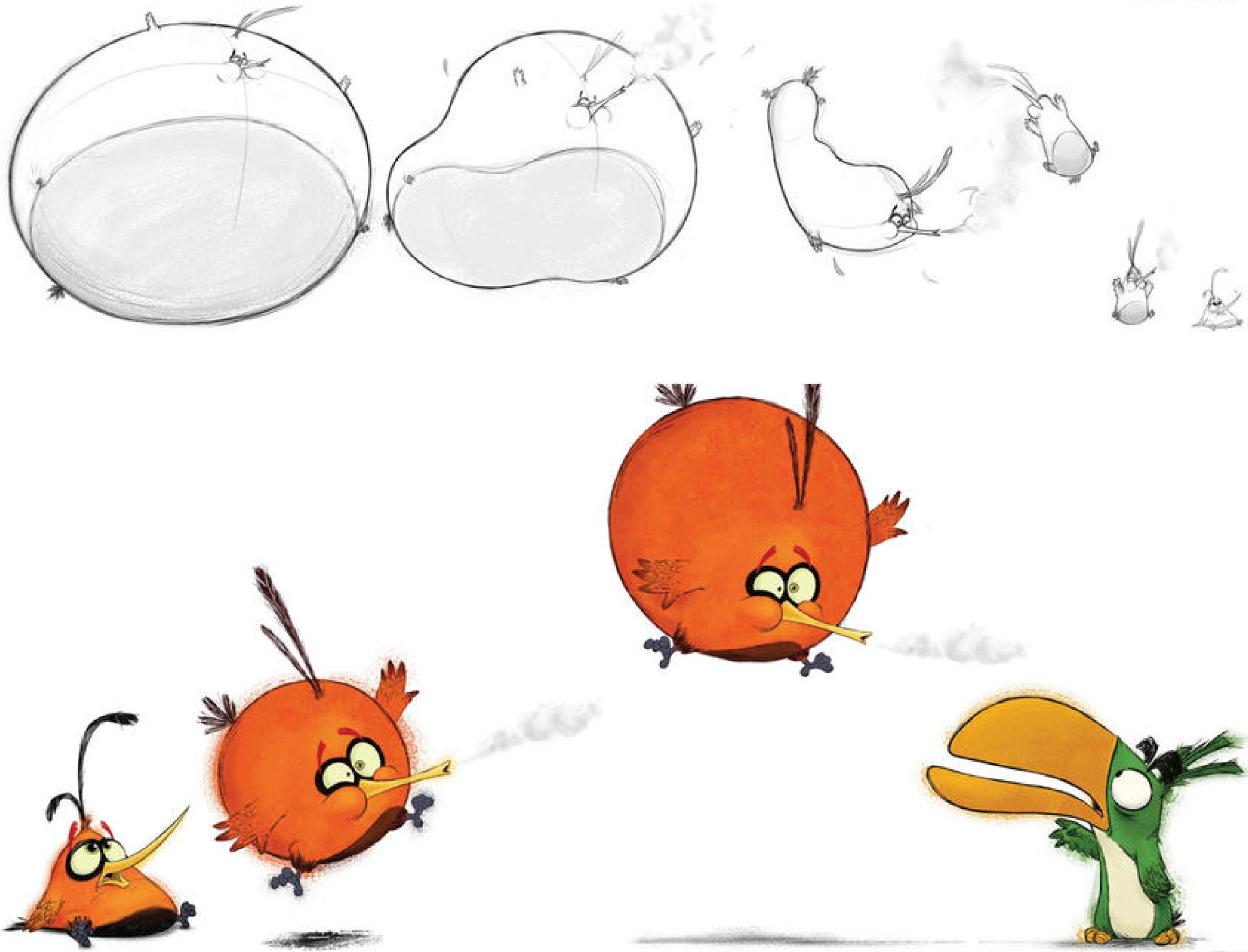
WINGING IT
FRUIT
EARLY BIRD
WORMS

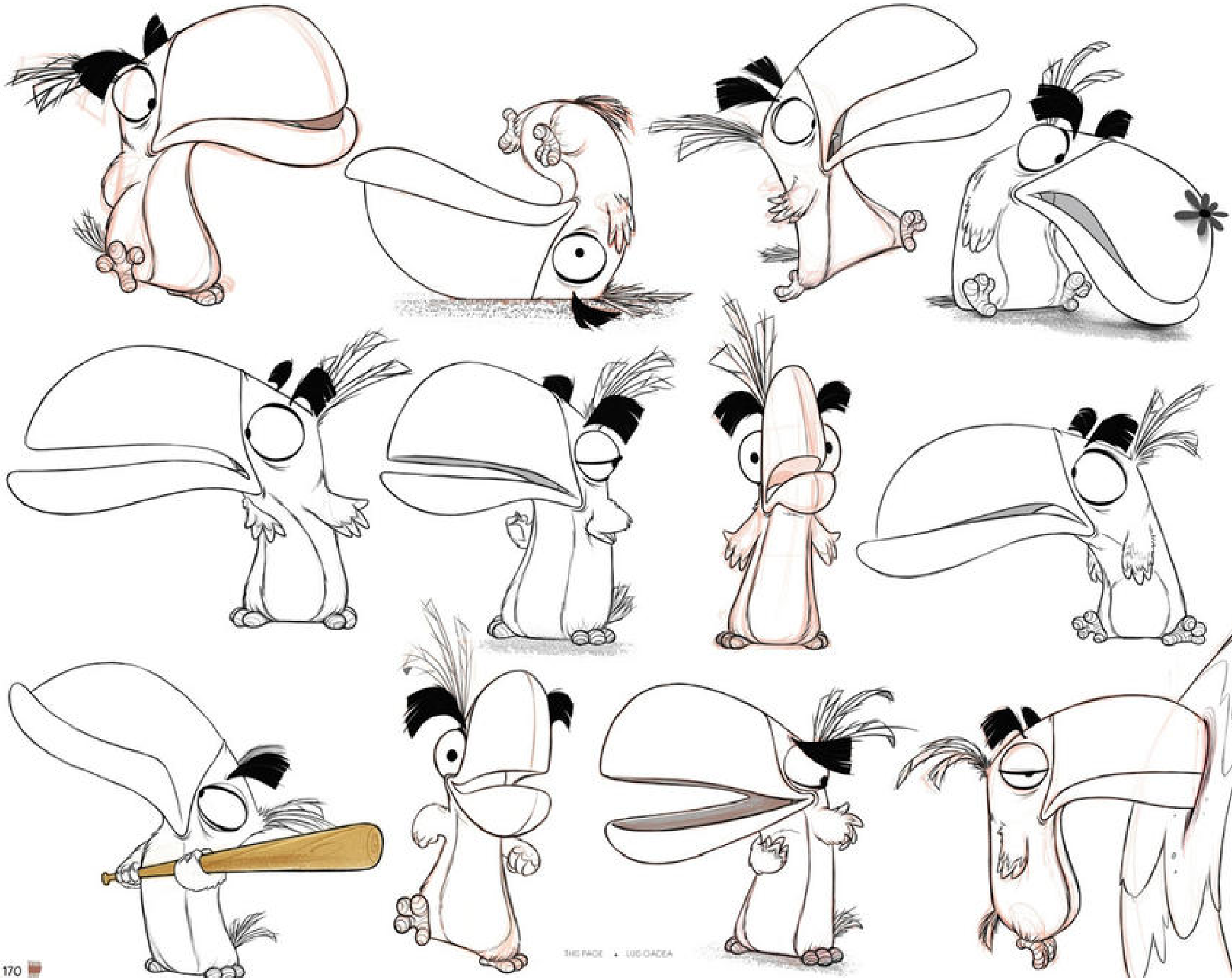


STELLA

"Stella was a challenge because she came with so many expectations. There were a lot of requirements, because she's athletic, and does parkour, and is sweet. Trying to do a character like that, that doesn't seem like it's trying too hard to be cool, is hard. There's something funny that happened in the animation. In the very first shot that was animated of her, the crowd is running by on the street and she says 'Hurry, something's coming' and she does this gesture with her arm. Everyone thought it was cute and funny. Then the next shot of her, they also did this gesture with her arm. It became an inside joke with the animators. No matter what shot it is, she does a version of this arm-pump. Even when she's in the battle, there's this part where we go into slow-motion and she's falling over the building and she does the pump."

-Clay Kaytis, Director



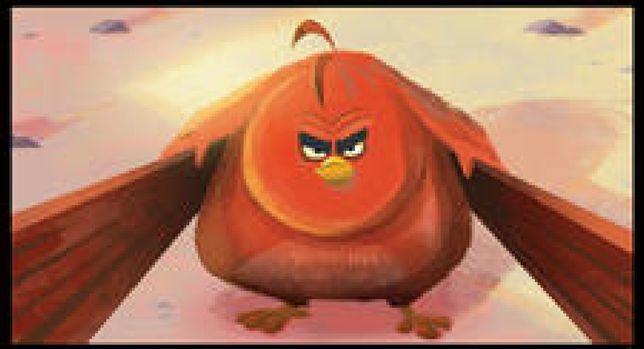


THIS PAGE • LUIS CACERA

1 • ROVIO

2&6 • FRANCESCA NATALE

5 • SANDRO LUCIO CLEUZO



1 . PETE DOHERTY

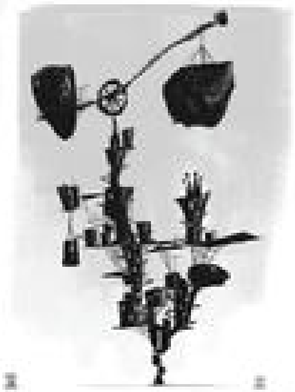
2 . JOHN HEPWORTH & DAVID CHANG

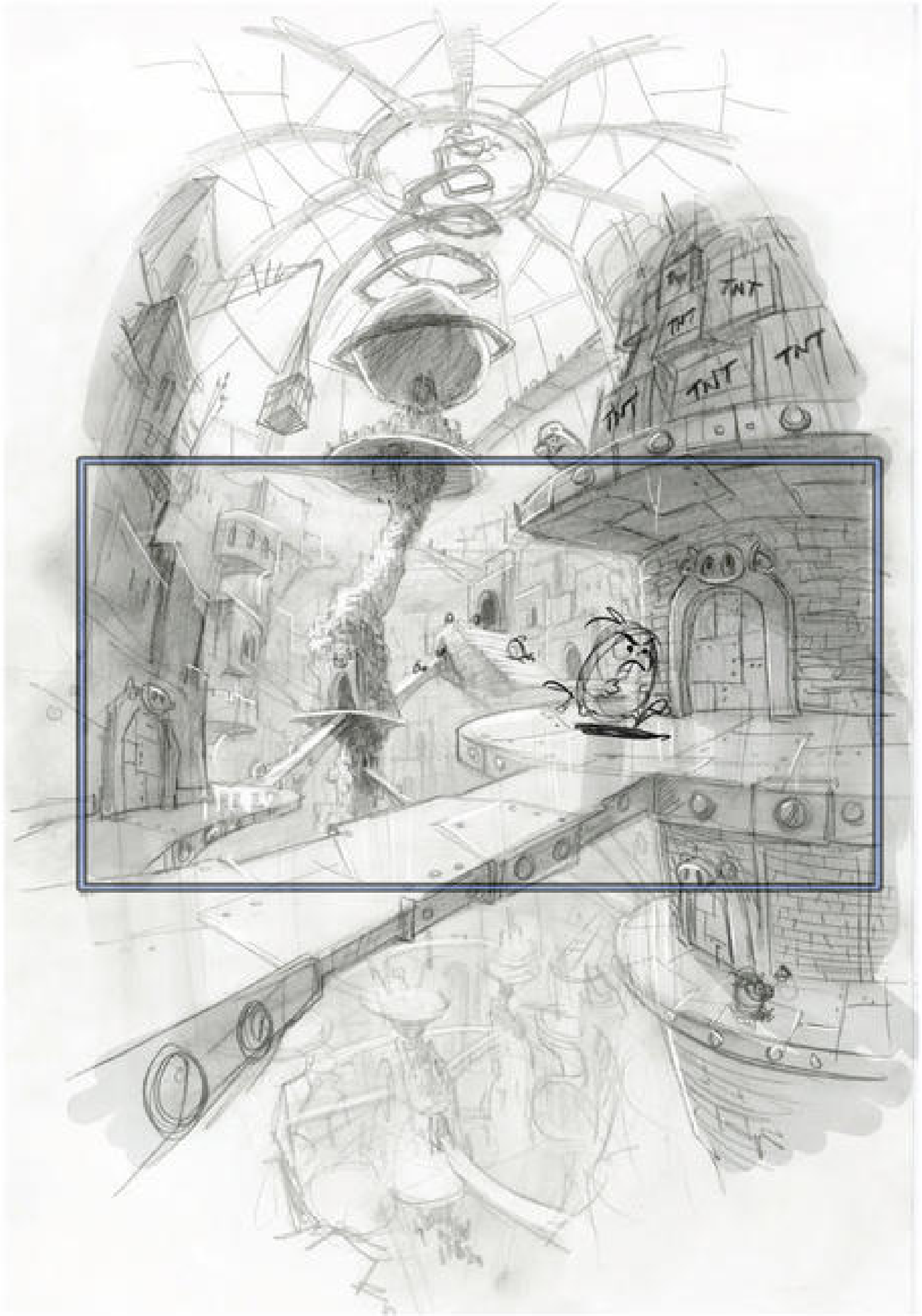
3 . TRAVIS RICE

PIGGY CASTLE

"We talked about the boulders in Piggy City and Piggy Castle. You have to be able to answer these questions. If you're going to put it in the movie, even if you don't talk about it in the Film, you want to know what the reasons are. For us, the boulders are a status symbol. It's almost like a hood ornament. The bigger the boulder on your building, the more you've made it in the world. On the castle, there's a huge one up on the crown. For pigs, this is status. This is what you do."

-CLAY KAYTIS, DIRECTOR

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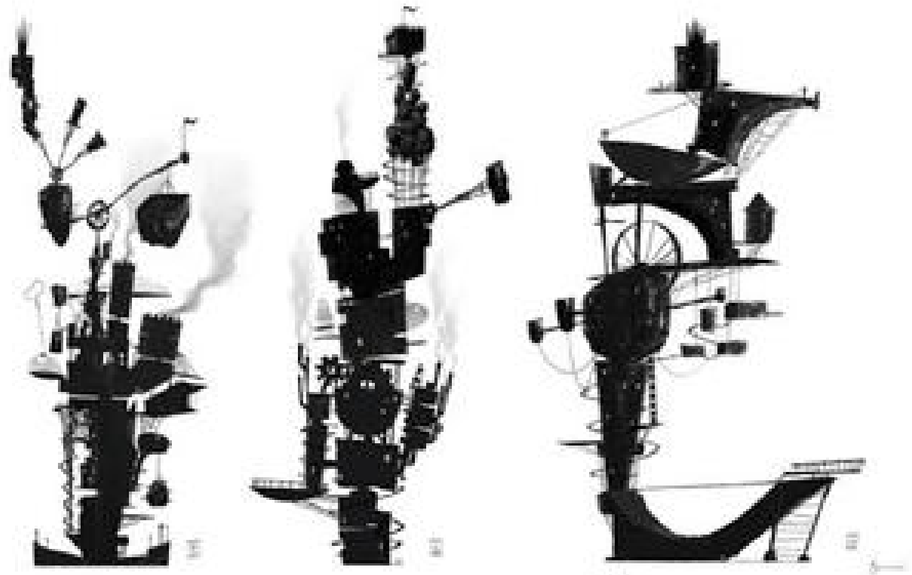
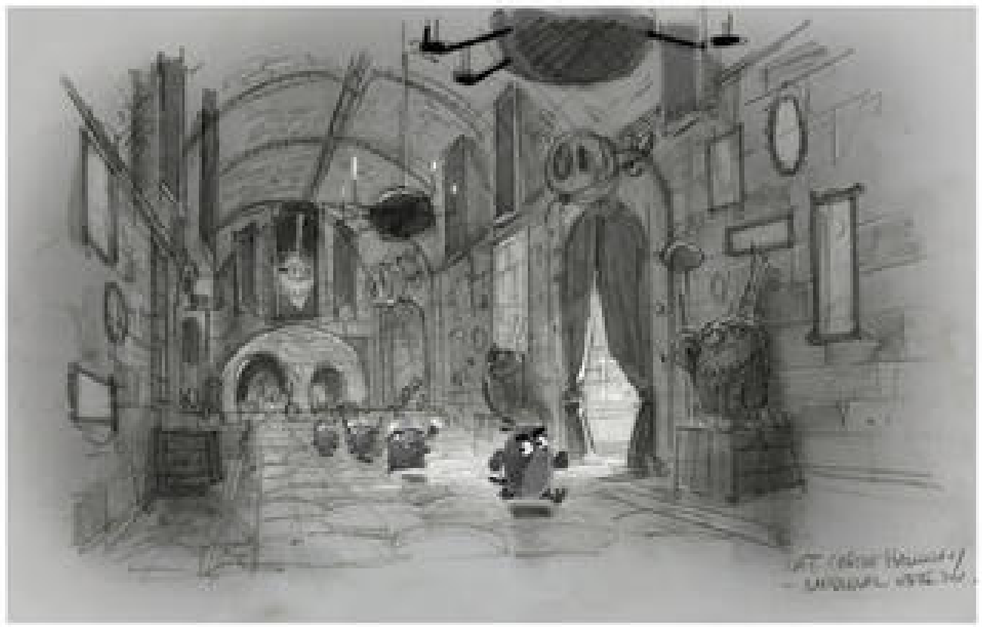
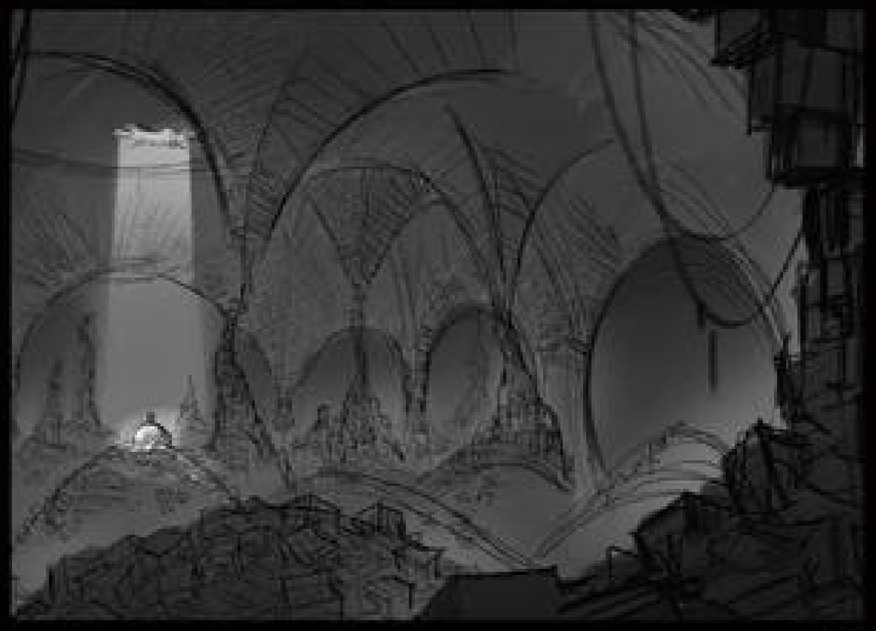




"Fun fact! There are over 4.2 million sticks of TNT in the TNT room. And those are not even solid hills!"
-DANNY DIMIAN, VFX SUPERVISOR

2



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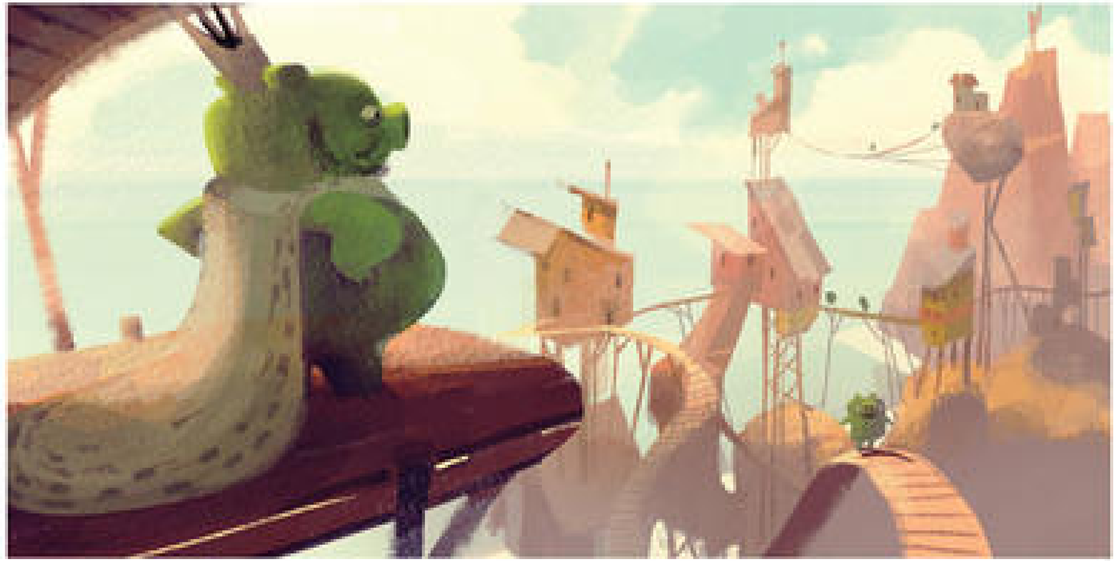
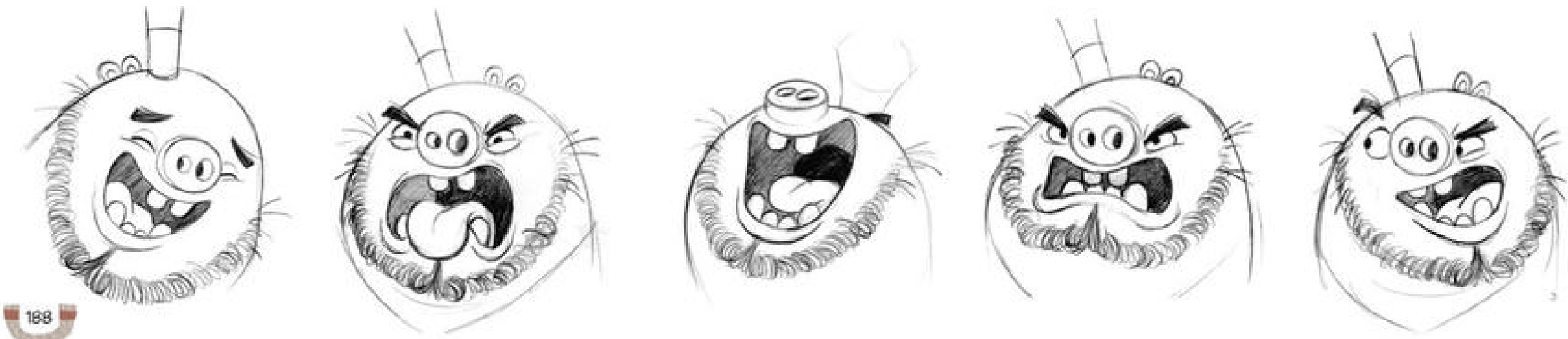
KING MUDBEARD

"I grew up with a framed pencil drawing of a marble bust of a Roman Emperor, Caracalla, which was hanging in my family house in Rome. The drawing was made by one of my great-grandfathers at the end of the 19th century. While growing up I dreamt of one day being able to draw that well. While drawing Mudbeard for Angry Birds, I designed his beard as a specific tribute to that drawing."

-Francesca Natale, Character Art Director



THIS PAGE • FRANCESCA NATALE



TNT
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TNT

THIS PAGE • PETE OSWALD, JUSTIN K. THOMPSON, JEANIE CHANG, & SAMANTHA KALUS